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R A I S I N G H E L L S I N C E 1 9 6 6

THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | APRIL 23 - 29, 2014 | VOL. 48, NO. 30 | FREE



Screen age

The 57th SF International Film Festival has a brand-new executive director and a strong slate of documentaries, locally supported films, and cinema from across the globe. Our critics dig in. PAGES 37-41



LEFT OUT

Meet the progressives running for governor **P12**

CALIFORNIA LOVE

Left of the Dial on Jawbreaker's legacy **P22**

POLITICS OVER POLICY

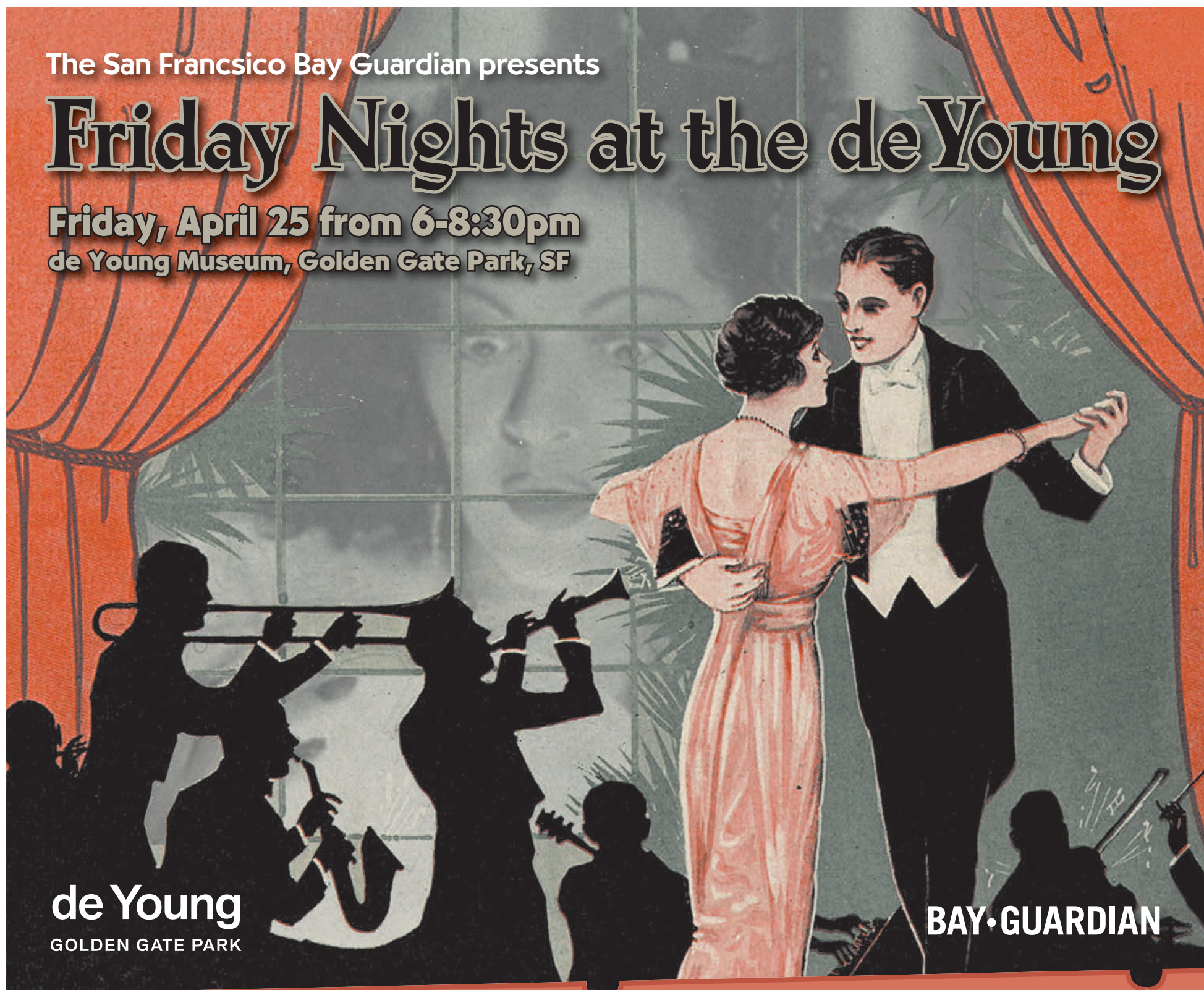
Sunday meters end to woo driving voters **P13**

The San Francisco Bay Guardian presents

Friday Nights at the deYoung

Friday, April 25 from 6-8:30pm

de Young Museum, Golden Gate Park, SF



de Young

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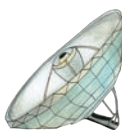
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NIGHT OF THE LIVING SF

The venue for Craig Baldwin's long-running experimental film series Other Cinema is Artists' Television Access — still holding on despite the rising tide of upscale consumption 'round 21st Street and Valencia. So it's appropriate that Sat/26's program "**Contested San Francisco**" bites into the charged atmosphere of ATA's surrounding neighborhood. Guest emcee Leslie Dreyer will live-narrate Google bus protest videos by Heart of the City Collective, and will discuss the group's strategy alongside advocates for the SF Tenants Union (who'll benefit from door and bar proceeds). Other Cinema will also showcase "the particular psycho-geographic reasons why we live here in the first place," with works by SF luminary Sam Green and others. Plus: a Google bus dart board! www.othercinema.com



JOYSTICKS FOR ALL

Out of the closet and into arcades! New documentary **Gaming in Color**, featuring a bevy of Bay Area gamers, calls for the video game industry to get loud and proud — and notes there are few LGBT characters, if any, in mainstream video games. "Visibility is a way that an industry says we recognize you exist... this is about reflecting our society and connecting with our stories." gamingincolor.vhx.tv

STRANGE YEE APOLOGIA

In his Easter Sunday column in the San Francisco Chronicle, "Let's everybody calm down about the Leland Yee ruckus," **Willie Brown** was strangely dismissive of the political corruption case against our alleged gun-running state senator. "It was allegedly just Yee thinking he could hustle some money, that he was ripping off someone who was not very smart. Instead it was an FBI agent," Brown wrote. Not only does this say a great deal about Brown's political integrity, his call to go easy on Yee might be about self-preservation. The political consultant indicted with Yee, Keith Jackson, was working for Lennar Urban on its massive Bayview-Hunters Point redevelopment project. Brown has also been intimately involved in that deal — and may be worried about what defendants under pressure might start saying.



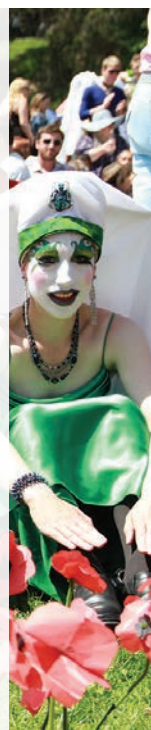
BART TO THE FUTURE

BART was recently fined beaucoup bucks for lax safety measures that led to the deaths of two workers. But in good news, the train we all rely on to see our pals across the Bay is getting a **brand new fleet** starting in 2015, featuring cockpit touch screens, bike racks, safer seats and roomier accommodations. One caveat: the shiny new cars apparently are worse for wheelchairs than the trains we have now. Life sized models of the new cars are touring the Bay Area until May 9. Check out www.bart.gov to find out where you can see them for yourself.



SISTER JOY

A huge and colorful congregation of celebrants joined the Sisters of Perpetual Indulgence in Golden Gate Park on Sunday for the 35th annual **Easter with the Sisters**. Yes, there were hunky Jesuses, funny bunnies, and even foxy Marys aplenty, basking in the 4/20 sunshine. GUARDIAN PHOTO BY AMANDA RHOADES



SNAPSHOT: EARTH DAY

PHOTO BY @SANFRANCISLO

Tag your Instagram photos #sfbgsnapshot for a chance to be featured here in next week's paper. Each week we'll pick a new theme, and a new favorite. Next week's photo challenge theme: "wheel."

LESS FIDO MESS

Professional pooper-scooper company Doody Calls has launched a contest to award Northern California parks and public spaces 250,000 free "doggie bags" for owners to clean up after their pets. Titled the **Doody Free Water Project**, the company wants to build a movement to help keep contaminating waste out of run-off water. E. Coli no more! Vote for your favorite doggie space at www.doodyfreewater.org/california.

DOCUMENTING SF

Sat/26, hundreds of filmmakers, nonprofit organizations, and inspired citizens will take to the streets with cameras in hand to participate in **One Day In San Francisco**. The collective adventure in media creation aims to capture the city's infinite dimensions, as filmmakers seek answers to 10 questions about San Francisco's future. The resulting media will be showcased in an interactive, geo-tagged archive, and featured as part of a television series on the future of the American city. www.onedayinsf.org

BFD TURNS 20

LIVE 105's annual festival at the Shoreline is almost of drinking age! Which is a good thing, because it's been soaked in cheap beer for about as long as we can remember (ahem, the Green Day/Blink 182/Prodigy/Deftones class of '98). This year's headliners for the June 1 show include Foster the People,

M.I.A., and Fitz and the Tantrums, with hometown faves Waters, French Cassettes, Everyone Is Dirty, The Hundred Days, and others taking over the locals' stage — which has historically been a springboard to bigger and better things. Remember, kids: Sunblock, water, repeat.



THE WHEEL DEAL

Lest it seemed like all of San Francisco was getting baked in Golden Gate Park on Sunday: Potrero Hill was also pretty jumpin', or, um, rollin', as it were. The neighborhood's annual **Bring Your Own Big Wheel** race once again saw a few hundred fully grown, ostensibly rational adults gathering at the slope of 20th and Vermont streets to careen into each other on lightweight plastic tricycles designed for small children (as well as an assortment of makeshift, homemade go-karts), while onlookers snapped photos and videos and let out whoops of encouragement. The event has no real purpose, nor corporate affiliations, and organizers don't advertise because they don't want it to get too big. In short: Our kinda springtime ritual.

PG&E PLEADS NOT GUILTY

PG&E faced a federal judge Monday, Apr. 21, as the utility company stared down 12 felony violations of federal safety laws relating to the 2010 **San Bruno pipeline explosion**, which killed eight people, injured dozens, and destroyed homes. The Associated Press reported that families of the survivors were in court watching as PG&E entered a not guilty plea.

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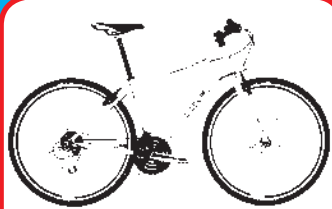
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Soda tax is also an environmental issue

BY DR. JEFF RITTERMAN, MD

EDITORIAL Thank you, Eric Mar, John Avalos, and Tom Ammiano, for your insightful guest editorial (“Soda tax is a social justice issue,” 3/11/14). You remind us that Big Soda’s advertising targets poor and minority communities, where residents suffer high soda consumption and high rates of type 2 diabetes.

The Soda Tax is most clearly a health issue. Science has shown that sugary drinks kill by causing diabetes (amputations, blindness, kidney failure), heart attacks, and cancer. We now know that you do not need to be overweight or obese to be at risk.

But the Soda Tax is more than a health issue and more than a social justice issue. It is also an environmental issue of vast importance.

Ironically, the soda industry, which we turn to for quenching our thirst and restoring needed fluids, wastes shockingly huge amounts of water. It also produces unnecessary greenhouse gases and requires extensive use of resources for packaging.

If we include the water used in the production of the ingredients, such as sugar or high fructose corn syrup, the amount of water actually used to produce a half-liter of soda varies from 150 to 300 liters of water. That’s a ratio of 300-600:1. A typical bathtub holds about 90 liters of water. So each time you drink a 16-ounce soda, you have wasted two or three bathtubs full of fresh water in the process.

How much of a problem is Big Soda’s appetite for fresh water? Consider this: Coca-Cola uses enough fresh water every day to meet the world’s drinking water requirement for 10 days.

Then there’s the problem of packaging. Let’s consider the aluminum can. Touted by the beverage and aluminum industries as the most recyclable package in America, only about half of aluminum cans are recycled. The other half end up in our landfills. Worse yet, the trashed cans are replaced with new ones made from virgin materials.

“Each ton of aluminum cans requires 5 tons of bauxite ore to be strip-mined, crushed, washed, and refined into alumina before it is smelted. The process creates about 5 tons of caustic red mud residues which can seep into surface and ground water,” explains Jenny

Gitlitz, research director of the non-profit Container Research Institute.

Aluminum can production also requires huge amounts of energy, amounting to 3 percent of world-wide electricity production, one third of which comes from coal-generated electricity and half from hydroelectric generation requiring the damming of rivers.

“These dams have irreversible impacts on biodiversity, and displace thousands of riverbank dwellers and indigenous peoples. The aluminum companies are the principal force behind the Brazilian government’s plans to dam the major rivers of the Amazon,” says the Berkeley-based International Rivers Network.

Aluminum can production is also a major contributor to global greenhouse gases. The global aluminum industry produced 95 million tons of GHGs in 2005. Primary aluminum smelting also generates sulfur dioxide and nitrogen oxide emissions, which are contributors to smog and acid rain.

Glass bottles produce twice as many GHGs as the aluminum cans in their production, and only 25 percent of them are recycled. Plastic is not much better. Thirty percent of plastic bottles are recycled nationally, and millions of barrels of oil are needed daily to produce the new ones. For every 100 two-liter plastic bottles produced, approximately 10-50 pounds of GHGs are produced.

Given that we live in a time when climate change threatens the very future of civilization, it seems prudent to find ways to significantly reduce any unnecessary use of aluminum, glass, and plastic.

Predictions on how much a Soda Tax will decrease consumption vary from 6 to 22 percent, depending in part on the size of the tax.

A 10 percent decrease in consumption, coupled with half of that decrease being replaced by tap water, would result in over 60 million gallons of water saved annually. Similar calculations could be made for GHGs saved.

A simple policy change like the Soda Tax can help us waste less water, lower our GHG production, and lessen the pollution of our air, water and soil. **SFBG**

Dr. Jeff Ritterman is a retired cardiologist and a former Richmond City Council member who led the 2012 Richmond Soda Tax campaign (Yes on N).

HOW MUCH OF A PROBLEM IS BIG SODA’S APPETITE FOR FRESH WATER?

THIS MODERN WORLD

by TOM TOMORROW

Rancher Bundy and his cows
in “A Visit to the Big Apple”

THERE IT IS GIRLS--THE **EMPIRE STATE BUILDING!** YOU EVER SEEN ANYTHING SO TALL?

‘CURSE YOU AIN’T. YOU’RE COWS.

LET’S GO TO THE TOP!

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BUT THEN--
SIR, YOU CAN’T BRING YOUR COWS INTO THE EMPIRE STATE BUILDING! IT’S AGAINST THE RULES!

SON, I LOVE THIS COUNTRY TOO MUCH TO BE HOGTIED BY YOUR SO-CALLED “RULES.”

MY COWS AND I GO WHERE WE PLEASE.

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RANCHER BUNDY’S HEAVILY-ARMED MILITIA BUDDIES QUICKLY RALLY TO HIS SIDE!

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AND COWS. GIVE US WHAT WE WANT-- AND NOBODY GETS HURT!

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Hold BART accountable for deaths

EDITORIAL Bay Area Rapid Transit made a deadly miscalculation last year — one that built on years of reckless decisions to value efficiency over safety — and nobody was ever held accountable. That’s not acceptable for a public agency, and it’s time for the people who made these decisions and the elected officials who enabled them to come clean and make amends.

Last year’s contentious contract negotiations between BART management and employees was marked by an ugly union-bashing media strategy and dangerous brinkmanship that forced two strikes. During the second strike in October, two BART workers were killed by a train operated by someone management was training to run replacement service to break the unions.

Whether that driver’s inexperience directly caused the deaths is still being investigated by the National Transportation Safety Board, but we do know that this tragedy was a direct result of the “simple approval process” that made these workers responsible for

their own safety even though they couldn’t see or hear a train coming with enough time to safely get out of the way.

California’s Division of Occupational Safety and Health has been battling with BART for years to change this dangerous procedure that had killed workers before, but BART chose to aggressively litigate the mandate at every turn instead doing the right thing, finally acceding after these latest avoidable deaths.

DOSH last week concluded its investigation of the October deaths, finding BART guilty of “willful/serious” safety violations and leveling the maximum fine allowed by law, a mere \$210,000. Civil wrongful death settlements are likely to reach into the millions of dollars, and the NTSB could soon bring more punishment down on BART.

But real accountability begins at home. This reckless management strategy should be an issue in every one of this year’s reelection races for BART’s Board of Directors, each of whom are culpable and

none of whom has challenged the decisions by General Manager Grace Crunican and Assistant Manager of Operations Paul Oversier in any serious public way.

This arrogant agency has abused the public trust and been hostile to reasonable public oversight, whether that involves its trigger-happy Police Department or its callous disregard for the safety of workers and riders, something its unions have been calling out for many years.

The California Assembly Committee on Labor and Employment unveiled damning evidence of BART’s lax safety culture during a hearing in November, and it’s time for the Legislature to follow up and give DOSH the authority and funding it needs to hold BART and other serial safety violators accountable.

Voters should also consider replacing current elected directors this fall (we’ll offer our endorsements then), giving special consideration to those who want to clean house and change a management culture that is hostile to safety and its workers. **SFBG**

Legal Notice

If you called a StubHub customer service line from a cell or cordless phone between January 27, 2011 and February 1, 2012 while you were in California and spoke to a StubHub customer-service agent, you could get money from a class action settlement.

A proposed settlement has been reached in a class action lawsuit claiming that StubHub, Inc. violated California law by recording and monitoring telephone calls made to its customer-service lines without informing callers that the call may be recorded or monitored. StubHub has denied the claims, but agreed to settle the lawsuit to avoid the costs and uncertainty of litigation.

Who's Included? The settlement includes everyone that called a StubHub customer-service line from a cellular or cordless telephone—while they were located within the State of California—and spoke to a StubHub customer-service agent any time between (1) January 27, 2011 and March 7, 2011, and (2) March 8, 2011 and February 1, 2012 (“Class Members”).

What Does the Settlement Provide? If the settlement receives final approval, Class Members who submit a valid Claim Form will receive between \$20 and \$400 payment based on the date they called a StubHub customer-service line and the total number of valid claims submitted.

How Do You Get Benefits? You must submit a valid Claim Form by **June 13, 2014**. Claim Forms may be printed from www.StubHubSettlement.com or obtained by calling 1-866-893-8380 or by writing to StubHub Claims Administrator, PO Box 43249, Providence, RI 02940-3249.

Your Other Options. If you do nothing you will be bound by the Court's decisions and you will not get a settlement payment. If you do not want to be legally bound by the settlement and keep your right to sue StubHub for any claim resolved by this lawsuit, you must exclude yourself from it. The deadline to exclude yourself is **June 13, 2014**. If you exclude yourself, you cannot get a payment from the settlement. If you stay in the settlement, you may object to it by **June 13, 2014**. More information is in the class notice and Settlement Agreement and Release available at www.StubHubSettlement.com.

The Court's Fairness Hearing. The San Francisco Superior Court will hold a hearing in this case at 9:30 a.m. on July 22, 2014 in Department 302 to consider whether to grant final approval to the settlement, including a request for attorneys' fees up to 30% of the total settlement amount and costs. You may appear at the hearing, but you do not have to. You may also hire your own attorney, at your own expense, to appear or speak for you at the hearing. The time and date of the final approval hearing is subject to change. The final hearing date will be available at www.StubHubSettlement.com.

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**MARIJUANA ENTHUSIASTS ENJOY 4/20
AT HIPPIE HILL IN GOLDEN GATE PARK.**

GUARDIAN PHOTOS BY AMANDA RHOADES



BY GUARDIAN STAFF
news@sfbg.com

NEWS It was April 20 in Golden Gate Park, the fabled 4/20 in the parlance of pot smokers, and we found Nick and Chris standing under the shade of a tree with a cluster of friends, including Geoff, the proud owner of a five-foot bong.

Nick had done several hits through the supersized smoking device that day. Beside him, Chris took hits from his own handheld bong. “I’m feeling good,” Nick reported. “But I’m also kinda hungry. I could go for some Chinese food. Ohh, and some Sapporo!”

Administering a hit of marijuana through such unwieldy paraphernalia is quite the operation, requiring one person to stand and hold one end, another to light the marijuana once it’s packed into the bowl, and a third to inhale the five-foot column of milky smoke that rises through the chamber. The smokers on the receiving end contorted their faces as they inhaled, inevitably coughing and laughing as they breathed out, seemingly amazed by the experience. The college-age friends were in 420-induced bliss.

The annual 420 celebration in Golden Gate Park is unpermitted,

Where there’s smoke

San Francisco takes its pot smoking very seriously

ted, with no official organizers, yet thousands of festivalgoers nevertheless flock to it year after year. It’s a quintessentially San Francisco experience: Young and old congregate for a collective day-long smoke-out, bringing drums, dogs, grills, shade structures, handblown glass, tie-dyed tapestries, Hacky Sacks, sound systems, and other picnic paraphernalia along with them.

The area around Hippie Hill — at the eastern end of the park, near Kezar Stadium — was a jumble of humanity crammed elbow to elbow, reeking of pot smoke. The crowd reflected a wide range of ethnicities and brought out many displaying an outlandish sense of fashion, sporting shiny plastic marijuana-leaf necklaces, sleeve tattoos, piercings, face paint, and piles upon piles of dreadlocked hair.

San Francisco maintains an iconic status as a weed-friendly city. While 420 in Golden Gate Park is a lighthearted scene that’s also proved irksome for city agen-

cies plagued by leftover trash and traffic jams, serious year-round marijuana advocacy efforts continue to mark the Bay Area as a hotbed for drug policy reform and thriving, legitimate pot-based entrepreneurship.

GREEN BEACON

The movement to legalize marijuana for medical purposes started in San Francisco, the lovechild of the city’s hippie movement and its caregiving response to the AIDS epidemic. It was Dennis Peron and other activists here who wrote Proposition 215, the statewide legalization measure that California voters approved in 1996.

A decade ago, the San Francisco Board of Supervisors approved a comprehensive set of regulations for its two dozen or so medical marijuana dispensaries, guidelines that have proven to work well and be a model for other jurisdictions to follow, elevating pot purveyors into accepted members of the business

community (see “Marijuana goes mainstream,” 1/27/10).

Some have even begun to regard the Bay Area as a model for how to implement a sensible approach to regulating marijuana. On April 16, US Rep. Dina Titus (D-Las Vegas) traveled to San Francisco on a fact-finding mission after Clark County, Nevada, legalized medical marijuana, with Las Vegas and other Nevada cities expected to follow shortly.

“I want the state to learn from someone who’s done it right,” Titus told the Guardian as she toured The Apothecarium on Market Street, an elegant dispensary reputed to be one of San Francisco’s finest.

In addition to helping guide Nevada’s implementation of medical marijuana legalization, Titus said she’s working on federal legislation that would better protect small businesses involved with a marijuana industry that is growing rapidly in the US, thanks to Colorado and Washington taking

the next step and legalizing even recreational uses of marijuana.

For example, Titus wants to make sure marijuana businesses have full access to banking services, something that the US Department of Justice has occasionally interfered with. As Titus told us, “The federal government shouldn’t be wasting time and going after people who are abiding their state laws.”

BLISS AND BOUNDARIES

Back at 420 on Hippie Hill, Amber and Charlie lounged on a blanket with Gizmo, an affectionate pooch they’d adopted from “this guy who lives in a tree house” in Santa Cruz. The young couple, ages 18 and 20 respectively, had hitchhiked to California from Washington. Yes, “we may have done some weed,” Charlie said before letting out a peal of laughter.

“It’s been pretty awesome,” Amber said. “Literally, there was smoke coming from everywhere,” the moment 4:20pm arrived. As far as the eye could see, she said, the scene was nothing but “people smoking weed. It was crazy.”

Lilian was at the park with a friend, wearing a crown of daisies she’d woven with flowers plucked from nearby the park entrance. “All

day we've been doing joints and blunts and pipes," she explained. "We haven't had any bong hits yet, but we had a couple vape hits, because they were like giving free test trials here at the park. So we were like, all right, why not?"

"I DON'T THINK [THE SFPD IS] NAIVE ENOUGH TO BELIEVE THAT WE CAN STOP PEOPLE FROM SMOKING ON 4/20."

POLICE CHIEF GREG SUHR

Lilian exulted the "positive vibes" of the event, but it wasn't all weed and roses. A short while later, reports of gunfire sent police cars racing into the park with sirens wailing. While police later reported that they never found evidence of anyone discharging a weapon, two individuals were arrested on charges of possessing a firearm.

Emergency personnel responded to four medical calls, police reported the following day, including one person who had a seizure, someone who suffered an abrasion at Haight and Ashbury streets, and two underaged individuals who experienced problems after becoming overly intoxicated. For a crowd of thousands pushing the boundaries of indulgence, quite a small number suffered harm.

Eight other arrests stemmed from charges of selling marijuana or possessing it for sale, possession or sale of opiates, one warrant arrest, and another on charges of "malicious mischief," according to police.

A few days before the unpermitted gathering, city officials held a press conference announcing a "comprehensive plan" to crack down on the anticipated debauchery, which included not only the Golden Gate Park marijuana celebration but the Hunky Jesus competition, a countercultural hallmark held annually on Easter Sunday.

"Last year we had a lot of challenges," said Sup. London Breed, whose District 5 encompasses Golden Gate Park. "We need to make the city and streets safe this year. We want people to come and enjoy San Francisco, but we also

want them to respect San Francisco."

Thus, city agencies ramped up deployment of both plainclothes and uniformed police officers, and sent out more parking and traffic control officers.

The previous year, when massive amounts of debris had been left strewn throughout the park, it took 25 city employees over 12 hours to clean up five tons of trash left by intoxicated visitors, said Phil Ginsburg, general manager of the city's Recreation and Park Department. The Department of Public Works' tab for cleanup exceeded \$10,000.

But the main draw of the event, in true San Francisco fashion, was behavior Police Chief Greg Suhr hinted in advance would essentially be tolerated. "The sale of marijuana is still a felony," Suhr emphasized, "but I don't think [the SFPD is] naive enough to believe that we can stop people from smoking on 4/20."

CANNABIS AS MEDICINE

Advocates for legalizing recreational use of marijuana had hoped to make the November ballot this year, but the campaign's signature-gathering effort has sputtered out.

Sponsored by the California Cannabis Hemp Initiative, the legalization measure was named for Jack Herer, a renowned cannabis advocate who passed away in 2010. The campaign is now ramping up for another try in 2016, when some advocates hope the presidential election will drive younger voters to the polls.

But while efforts to legalize weed in California for recreational use falter for now, the legitimate use of cannabis for medicinal purposes has giving rise to growing businesses and research on health benefits. At the April 16 event at the Apothecarium, Titus had lots of questions for Allie Butler, an expert in marijuana who has a master's degree in public health and told Titus, "I want to do cannabis research for the rest of my life."

Butler introduced Titus to the various strains of marijuana, explaining what ailments each is good for. The CaliWidow can be a cure for headaches, she explained, and Blue Dream is "good for nausea. We prescribe that for cancer patients all day." She indicated another strain, saying, "This is the Jack Herer, it's my mom's favorite."

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| 9:40 AM | Meet Chancellor Tyler |
| 10:00 AM | Student Alumni Panel |
| 10:45 AM | First Workshops |
| | A. How to pay for college |
| | B. How to survive college |
| | C. Finding your learning community |
| | D. How to apply for scholarships |
| | E. Student Support Programs |
| 11:30 AM | Second Workshops |
| | A. How to pay for college |
| | B. How to survive college |
| | C. Finding your learning community |
| | D. How to apply for scholarships |
| | E. Student Support Programs |
| 12:15 PM | Closing and Raffle |

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Left out

Progressive candidates for governor have a hard time amplifying their calls for economic justice

BY STEVEN T. JONES
steve@sfbg.com

NEWS It's never been easy for progressives to mount a serious campaign for the California governor's office. The high water mark was in 1934 when famous author/activist Upton Sinclair ran on his End Poverty In California platform and got nearly 38 percent of the vote despite being shut out by the major newspapers at the time.

That campaign was cited by both of this year's leading leftist challengers to Gov. Jerry Brown — Green Party candidate Luis Rodriguez and Peace and Freedom Party candidate Cindy Sheehan — who say the goal of ending poverty is more important than ever, but who are also having a hard time getting media coverage for that message.

The latest Field Poll from April 9 shows Brown with a 40-point lead on his closest challenger, conservative Republican Tim Donnelly (57 to 17 percent, with 20 percent undecided). Republicans Andrew Blount and Neel Kashkari were at 3 and 2 percent, respectively, while Rodriguez and Sheehan are among the 11 also-rans who shared the support of 1 percent of the California electorate.

Perhaps that's to be expected given that Brown is a Democrat who pulled the state back from the edge of the fiscal abyss largely by backing the Prop. 30 tax package in 2012, with most of the new revenue coming from increased income taxes on the rich. But to hear Rodriguez and Sheehan tell it, Brown is just another agent of the status quo at a time when the growing gap between rich and poor is the state's most pressing problem.

"We have to put all our resources into ending poverty," Rodriguez told us.

The campaigns that Rodriguez and Sheehan are running seem indicative of the state of progressive politics in California these days, with good work being done on individual issues by an array of groups, but little coordination among them or serious work on the kind of organizing and coalition-building needed to win statewide office.

There is still hope, particularly given California's open primary system, where all Rodriguez or Sheehan need to do is beat the top

Republican challenger in June in order to face Brown in a two-person race in November — an outcome that would definitely elevate their progressive message.

"One of our sayings is 'second place wins the race,'" Sheehan told the Guardian.

But at this point, that seems unlikely, a longshot that points to the need for progressive-minded Californians to rebuild the movement and win over new generations of voters, particularly the young people disconnected from electoral politics and largely left behind by the economic system.

REACHING VOTERS

When we asked Sheehan how her campaign was going, she replied, "It's going." When we pushed for a bit more, she told us, "It's very, very grassroots and we've been trying to get the word out."

And by "very, very grassroots," Sheehan seems to mean that it's not going very well, in terms of fund-raising, volunteer support, media exposure, or any of the things a campaign needs to be successful. It's been a disappointment for a woman who started her public political life as a media darling.

The year after Sheehan's son Casey died fighting in the Iraq War in 2004, she set up an encampment outside then-President George W. Bush's ranch in Crawford, Texas, instantly becoming a high-profile antiwar activist just as public opinion was turning strongly against the war.

Sheehan parlayed that fame into international activism for peace and other progressive causes, writing a pair of autobiographical/political books, and mounting a primary challenge against then-Speaker of the House Nancy Pelosi in 2008, finishing in second place with about 16 percent of the vote. Sheehan was also the running mate of presidential candidate Roseanne Barr in 2012, although their Peace and Freedom Party ticket didn't appear on the ballot in most states.

But these days, Sheehan has found it tougher to recapture the media spotlight she once enjoyed, causing her to sometimes bristle with frustration and a sense of entitlement, as she did with us at the Guardian for failing to help her amplify her message before now.

"Who came in 2nd against Pelosi? Who received well into 'double digits?' The campaign can't get steam if 'lefties' put the same criteria as the [San Francisco] Chronicle for example for coverage. If I were truly in this for my 'ego' I would have quit a long time ago. You write, I campaign all over the world for the things I care about," Sheehan wrote in a testy April 3 email exchange with me after a supporter seeking our coverage sent her a message in which I questioned the prospects of her campaign.

But getting progressive support in a race against Pelosi in San Francisco clearly isn't the same thing as having a progressive campaign gain traction with a statewide audience, particularly because Sheehan doesn't have many prominent endorsers or organizational allies.

By contrast, Rodriguez seems to be outhustling Sheehan, racing up and the down the state to promote his candidacy and work on rebuilding the progressive movement, with an emphasis on reaching communities of color who feel estranged from politics.

"People like me and others on the left need to step up if we're not going to just accept the control of the two-party system. We have to fight for that democratic reality, we have to make it real," Rodriguez told us. "You can't just say vote, vote, vote. You have to give them something to vote for."

ON THE ISSUES

Rodriguez is the author of 15 books, including poetry, journalism, novels, and a controversial memoir on gang life, *Always Running*, winning major writing awards for his work. He lives in the Los Angeles area, where he's been active in community-building in both the arts and political realms.

Rodriguez is running on a platform that brings together environmental, social justice, and antipoverty issues, areas addressed separately by progressive groups that have made only halting progress on each, "which is why we need to make them inseparable."

While he said Brown has improved the "terrible situation he inherited from Schwarzenegger," Rodriguez said that the fortunes of the average Californian haven't

turned around.

"People are hurting in the state of California. I think Brown has to answer for that," Rodriguez said, noting that people are frustrated with the economic system and looking for solutions. "I don't think Gov. Brown has a plan for it. In fact, I think he's making it worse."

Sheehan is critical of Brown for his opposition to full marijuana legalization, his resistance to prison reform, for allowing fracking, and for doing little to challenge the consolidation of wealth.

"My main issue is always, of course, peace and justice. But a corollary of that is for the resources of this state to be more fairly distributed to help people's lives," Sheehan said, calling that economic justice stand an outgrowth of her anti-war activism. "Since my son was killed, I've been starting to connect the dots about the empire we live under."

When she studied California history at UCLA, Sheehan said, "I was inspired by Upton Sinclair and his End Poverty In California campaign in the '30s." She reminisces about the California of her childhood, when college education was free and the social safety net was intact, keeping people from economic desperation.

"It's been done before and we can do it again," Sheehan said. "I love this state, I love its potential, and I miss the way it was when I was growing up."

OBSTACLES TO OVERCOME

Money is a challenge for statewide candidates given the size of California, which has at least a half-dozen major media markets that all need to be tapped repeatedly to reach voters throughout the state.

"I won't take any corporate dollars and only people with money get heard," Rodriguez told us.

But he says California has a large and growing

number of voters who don't identify with either major party, as well as a huge number of Latino voters who have yet to really make their voices heard at election time.

"I'm really banking on the people that nobody is counting," Rodriguez said. "This is the time when people need to come together. We have to unite on these central things."

That's always a tough task for third-party candidates. Sheehan has a paltry list of endorsers, owing partly to the left-leaning organizations like labor unions staying with Brown, even though Sheehan claims many of their members support her.

"The rank and file is supportive of our message, but the leadership is still tied in with the Democratic Party," Sheehan told us. "This state is deeply controlled by the Democratic Party, even more than it was a few years ago."

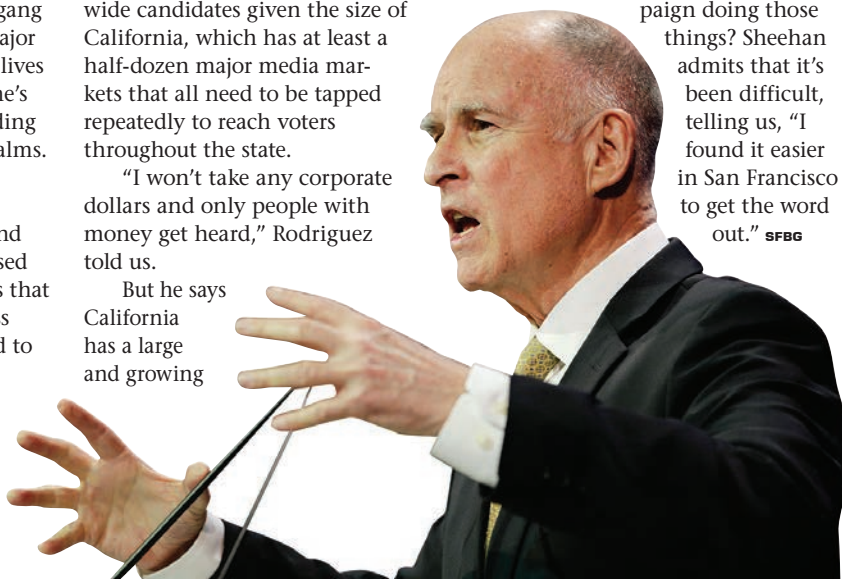
But Sheehan considers herself a strong and seasoned candidate. "I've run for Congress, I've run for vice president, and I think that politics should be local," Sheehan told us, saying her main strength would be, "I would work with people to create a better state, not against people."

It was a theme she returned to a few times in our conversation, her main selling point.

"It's about inspiring a movement," Sheehan said. "My biggest gift is getting out there and talking to people."

But if her strengths are indeed inspiring a movement, working with allies, and building coalitions,

then why isn't her campaign doing those things? Sheehan admits that it's been difficult, telling us, "I found it easier in San Francisco to get the word out." **SFBG**



Politics over policy

Paid Sunday parking meters benefit drivers, businesses, and Muni riders.
So why did the plan get killed?

BY JOE FITZGERALD RODRIGUEZ

Joe@sfbg.com

NEWS Paid Sunday parking meters were unanimously repealed by the San Francisco Municipal Transportation Agency Board of Directors on April 15.

Sunday meters will be free starting July 1, a losing proposition for many, including seniors and people with disabilities who advocated for free Muni passes at the same SFMTA meeting.

There's a dire need. Betty Trainer, board president of Seniors & Disability Action, relayed a senior's story printed on one of 500 cards collected by her advocacy group.

"I'm often cold and can't walk like I used to," Trainer read aloud. "Most days I'm stuck in my room on my own. Help me out. No one should be a recluse for lack of money."

In increasingly expensive San Francisco, seniors and people with disabilities often can't afford to take a bus. They asked the SFMTA board to grant them mobility, but were denied.

Tom Nolan, president of the SFMTA Board of Directors, said it would be a matter of "when, not if" the board would revisit funding free Muni for elderly and disabled passengers, and would likely take up the question again in January.

Yet many who spoke out at the meeting hammered home the point that paid Sunday meters could have easily covered the cost of such a program.

Meanwhile, a SFMTA study found that paid Sunday meters also made life easier for drivers and business proprietors. So why would the SFMTA board vote down a measure with so many benefits?

Ultimately, the decision on Sunday meters stemmed from political pressure from the Mayor's Office. The vote reflects decision-making not predicated on whether the policy worked or not, but whether it could be sacrificed to gain political leverage.

GOOD FOR EVERYBODY

The SFMTA's December 2013 "Evaluation of Sunday Parking Management" study may not sound like entertaining bedtime reading, but the report identifies a surprising biggest winner of the paid Sunday meter program: drivers.

"It is now easier to find parking spaces in commercial and mixed use areas on Sundays," the report begins. Between 2012 and 2013, the average parking availability on Sunday doubled during metered hours, increasing from 15 percent to 31 percent. Parking search times were lowered as well.

Sunday drivers in 2012 spent an average of 14 minutes circling for a spot; in 2013, the average was

dramatically reduced to four minutes.

That created a ripple effect benefiting businesses too, as higher turnover meant more customers cycling through parking spaces, something the business advocates have pointed out.

"You can drive into merchant areas now where you couldn't before," Jim Lazarus, senior vice president of public policy at the San Francisco Chamber of Commerce, told us in an interview for a previous story.

Paid Sunday meters also provided sorely needed funding for Muni.

The SFMTA's most recent budget projection anticipated that paid Sunday meters would bring in \$11 million. The already approved Free Muni for Youth program and the stalled free Muni for seniors and people with disabilities program would cost Muni about \$9 million, all told.

That nearly direct cost correlation could be the reason why the free Muni issue got wrapped into arguments against repealing paid Sunday meters.

"To some people \$23 may not be much, but to [seniors], every penny counts," Pei Juan Zheng, vice president of the Community Tenants Association, told the board. She spoke in Cantonese, through a translator. "I know some senior couples who can only afford one Muni pass and share it, taking turns to go on doctor's visits."

So paid parking meters benefit many diverse constituents, and even SFMTA Executive Director Ed Reiskin publicly favored them. Making Sunday meters free again wasn't Reiskin's idea, he told us back in February.

That order came straight from Mayor Ed Lee.

POLITICAL MINDS

Lee's statement to the press the day after the meters were repealed said it all.

"Repealing Sunday parking meters is about making San Francisco a little more affordable for our families and residents on Sunday, plain and simple," Lee wrote.

"Instead of nickel and diming our residents at the meter on Sunday, let's work together to support comprehensive transportation funding measures this year and in the future that will invest in our City's transportation system for pedestrians, bicyclists, transit riders and drivers alike."

Lee's reasoning doesn't address Sunday meters as policy, but as

CONTINUES ON PAGE 14 >>

\$4M-\$6M
Yearly estimated cost of Free Muni for Seniors and the Disabled

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Lee's reasoning doesn't address Sunday meters as policy, but as

\$11M
Yearly revenue from Sunday meters

\$3.6M
Yearly estimated cost of Free Muni for Youth



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POLITICS OVER POLICY

CONT>>

political fallout.

Two initiatives seeking funds for Muni are headed for the November ballot. In public statements, Lee repeatedly expressed fear that keeping in place Sunday meter fees, which generate revenue for Muni, would dissuade car-bound voters from supporting more funding for Muni at the polls.

The SFMTA board didn't even pretend to vote against the measure for its policy merits, instead vocalizing what insiders already knew: Mayor Lee wanted the paid meters killed.

"We need to take a step back and make sure we win in November," said SFMTA director Joel Ramos moments before the vote.

"I know Mayor Lee has some of the best political minds in his office," Cheryl Brinkman, an SFMTA board member, chimed in. "Lee is certain this will help us in November and help us with our ballot measures."

It seems these "best political minds" had greater sway in the end than SFMTA's own policy reports on funding and benefits brought by Sunday meters.

VOTING FOR THE MAYOR

The SFMTA Board of Directors is appointed solely by the mayor. Efforts in 2010 to reform the body to be a mix of appointments from the Board of Supervisors and the Mayor's Office went nowhere.

So as things stand, SFMTA directors' chances of reappointment depend upon the will of the mayor.

After the SFMTA board voted on Sunday meters, we phoned Brinkman to ask if Lee's appointment power swayed her vote on paid Sunday meters. She dismissed the idea, saying, "I have really strong confidence in this MTA board."

But Brinkman did say she was told by the Mayor's Office, though not the mayor himself, that Lee wanted to "kind of give people a break."

Past SFMTA directors have run afoul of the mayor's wishes on parking meter issues before. In 2010, StreetsBlog SF wrote how SFMTA then-director Bruce Oka was called into then-Mayor Gavin Newsom's office for a stern scolding after he publicly backed extending paid parking meter hours.

"I don't know if you've heard this about the Mayor's Office, but they tend to be a little aggressive when they want people to be in line with the mayor," Oka told StreetsBlog SF.

Notably, Lee opted to not

reappoint Oka, instead appointing Cristina Rubke, whose sole political experience beforehand was advocating in public comment for the America's Cup, according to SF Weekly. Oka was unavailable for comment for this story.

It's not an unreasonable reach to say Oka's frequent outspoken opposition to the positions of sitting mayors may have cost him his reappointment.

And Oka's story raises another question: Does the SFMTA genuflect to the wishes of the Mayor's Office? A look at past SFMTA board votes shows members' startling consensus with the mayor, and with each other, for an ostensibly political board.

On smaller projects where one may expect political agreement, it's there: The SFMTA board voted unanimously in 2011 to convert a portion of Haight Street for two-bus lanes, and in 2012 the board voted unanimously to approve Oak and Fell streets' bike lanes.

But the board votes unanimously on more politically divisive matters too. Earlier this year, the commuter shuttle pilot program was greeted with controversy that centered on Google buses. The packed SFMTA board meeting was perhaps one of the most contentious in recent memory, with those delivering public comment split between favoring the pilot program, or not.

But despite the fractious debate, the board voted unanimously to enact the commuter shuttle pilot program, a project the mayor had publicly championed.

"I don't want to give anyone the impression that this mayor pressures the MTA board," Brinkman told us. "This mayor," she said, "really doesn't."

Before the vote, directors Ramos and Brinkman both acknowledged paid Sunday meters offer many benefits for drivers, but said the SFMTA failed to make the political argument for those benefits.

"We need to regroup and better explain parking management," Brinkman told us in a phone interview. "Not just to the people who park but the Board of Supervisors, and even up to the Mayor's Office."

But even the directors who spoke favorably about paid Sunday meters voted to repeal them.

Hours after the public comment session finally wound to an end, it was time for SFMTA board members to vote on Sunday meters. Rather than discussing pros and cons, they swiftly rejected the program. And, in a move that should surprise no one, they voted unanimously. **SFBG**

Policing spying

Civilian oversight of FBI-SFPD surveillance still lacks transparency

BY SABRINA RUBAKOVIC
news@sfbg.com

NEWS A network of local civil rights advocates continues to clash with the San Francisco Police Department and city leaders over the lack of transparency in the SFPD's secret surveillance work with the FBI.

In a letter addressed to Police Chief Greg Suhr, groups from the Coalition for a Safe San Francisco called attention to various shortcomings in the latest update report Suhr presented to the Police Commission in January. SFPD has not yet responded to the letter — sent mid-January — or issued an amended report, as it did last year after activists complained (see “Still secret,” 9/4/13).

Activists pointed out the need for more detailed information about the nature of intelligence-sharing between SFPD and the Joint Terrorism Task Force, a collaboration between the FBI and local police agencies, in accordance with a local oversight law approved by the Board of Supervisors in 2012.

“Are SFPD officers following up on information that was legally obtained? If so, does that violate local laws, California rights to privacy?” asked Nasrina Bargzie, the attorney who headed the work of Asian Americans Advancing Justice and the Asian Law Caucus in the coalition.

“That is the type of thing that our community members want to know about — they don't know if they can trust the local police

because they don't know if the local police is engaging in the same targeting behaviors of the FBI,” she added.

The letter — signed by ALC, ACLU of Northern California, and the Bay Area Council on American Islamic Relations — specifically requested more information regarding the numbers and types of activities carried out, and the SFPD officers' use of FBI-managed informants. It called the FBI's role in the meaningful oversight process “troubling,” stating that its short statement in the report was inadequate.

Documentation of activities has improved following approval of the 2012 Safe San Francisco Civil Rights Ordinance, but it is still insufficient in the eyes of community organizers.

One of the biggest hurdles seems to be the SFPD attributing its reticence to hierarchical considerations — stating that it is simply following instructions and barred by the federal government from providing more information. This is obviously problematic to the activists who fought the years-long battle for greater transparency.

“It is not federal law enforcement that has an obligation to the local community and local laws,” said Zahra Billoo, executive director of CAIR in the Bay Area. “That is local law enforcement's job. It's concerning that federal law enforcement would seek to tie local law enforcement's hands in this way.”

“MEANINGFUL OVERSIGHT”

The report is one of the requirements of the “meaningful oversight” clause

of the Safe San Francisco Civil Rights Ordinance, passed in May 2012 after a long and tumultuous fight with the Mayor's Office and SFPD.

The latest report represents an improvement on the first report, which was a two-minute oral delivery by Suhr in January 2013 reassuring the Police Commission that police were complying with the ordinance, without any information requested by activists, such as data on the number of joint SFPD-JTTF investigations conducted, the number of FBI cooperation requests denied, possible violations of the ordinance, and the resolution of these violations.

Activists pushed for an amended version that was more comprehensive, which Suhr released later that year. The report disclosed that SFPD officers did not act as informants in 2012, and that three officers served on the JTTF. But it was still missing information on resulting prosecutions.

Bargzie said the improvement stemmed from the continual pushing by activists, who repeatedly met with Suhr to ensure that the second report would be more sufficient. The second report was also given to activists a day before being presented at a Police Commission meeting, fulfilling a request that was ignored for last year's report.

“This is probably the most rigorous report on these sorts of activities in the country, but it still falls short in a number of ways,” Bargzie told us. “This fear was driving what was happening — the battle — but now

that fear is still there.”

COMPROMISED REFORM

The coalition was formed in 2010 following derogatory comments by George Gascón — then police chief, now district attorney — directed at Asian, Middle Eastern, Muslim, and South Asian (AMEMSA) communities. The 79 activist groups and legal associations initially joined together to demand an apology and address the problem of civil rights abuses by local law enforcement.

“The community was able to get an apology from them, but it set off a movement where the AMEMSA community became a little critical of national security policies and how they played out on a local level,” Bargzie said.

The coalition's work is situated against a backdrop of First Amendment violations by law enforcement dating to the 1990s — when SFPD's intelligence unit was disbanded after the discovery of illegal surveillance activities — and exacerbated in the wake of the 9/11 attacks. Its advocacy led to a Human Rights Commission hearing in 2010 regarding infringement of the rights of Arabs and Muslims by law enforcement.

In 2011, the ACLU unearthed a 4-year-old secret memo between the SFPD and FBI that allowed for the circumvention of California's privacy laws and constitutional protections in favor of more lax federal measures in police work with the Joint Terrorism Task Force (JTTF) branch of

the FBI (see “Spies in blue,” 4/21/11).

The memo led the coalition to work with city leaders, police, and political leadership on more comprehensive reform regarding racial profiling and transparency with security work. The result was the Safe San Francisco Civil Rights Ordinance — an attempt to codify civil rights protections into San Francisco law.

The ordinance, which was put up to a vote by the Board of Supervisors, faced initial strong opposition by SFPD the — which insisted on its commitment to accountability and said a formal ordinance wasn't necessary — some supervisors, and the Mayor's Office.

After a veto by Mayor Ed Lee and a couple rounds of substantial watering down, the ordinance was passed in May 2012. It essentially does three things: ensures that local police officers follow local and state privacy laws in their work with the FBI, prohibits any future secret agreements between the SFPD and federal agencies by mandating a public hearing before the Police Commission on any such agreements, and requires the aforementioned report to ensure that the system is working properly.

But meaningful oversight hinged ultimately on its enforcement and the will of those responsible for oversight at the Police Commission. Activists still place their best bet for success on the commission and Board of Supervisors assuming a larger role in providing oversight.

The next step for the coalition is to push for a response to its letter. Bargzie said if it doesn't get one, it will turn to the city officials and other community and political leaders. SFPD did not respond to calls for comment.

“If appropriate political pressure is applied, then they might [provide greater transparency],” Billoo added, noting the potential influence of voters and community members and the importance of continued vigilance. **SFBG**

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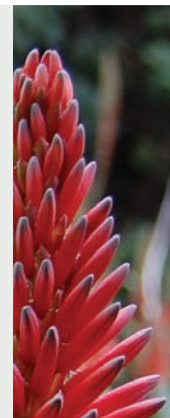
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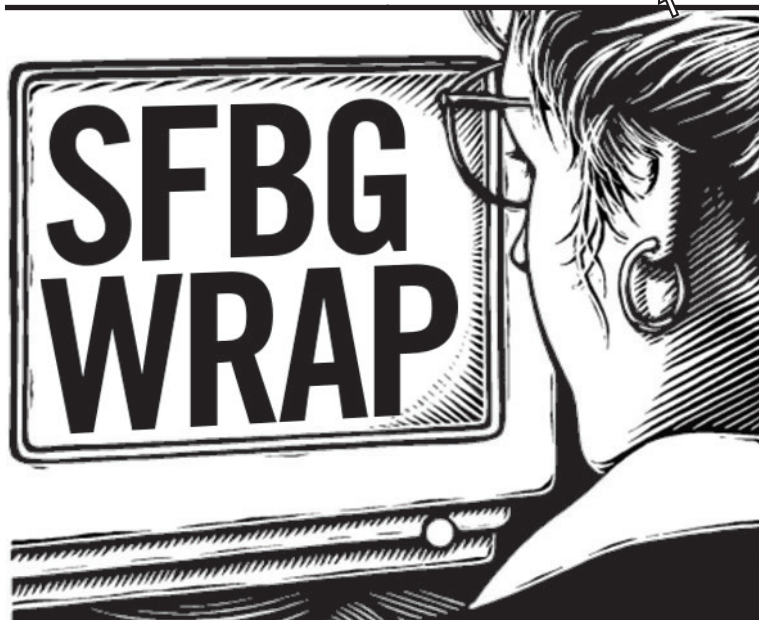
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BART FINED FOR WORKERS' DEATHS

The California Occupational Safety and Health Administration has fined Bay Area Rapid Transit for three "willful/serious" safety violations in connection with the death of two transit workers last October, saying BART is at fault due to a lack of safety measures.

"Safety standards are designed

to save lives," acting Cal/OSHA chief Juliann Sum said in a statement, "and they were not followed."

The transit workers were killed in the final days of the BART strike. The accident claimed the lives of Christopher Sheppard, a BART manager and member of the AFSCME union, and Larry Daniels, a contractor, who had been inspecting a "dip in the rail" before they were hit by an oncoming train.

The workers were required to go through what's called a Simple Approval process to get permission to work on the track, but the OSHA citation seized on that process as a dangerous underlying factor in the fatal accident.

"Employer's control method, namely the 'Simple Approval' procedure, does not safeguard personnel working on tracks during railcar movement," the citation reads. "The employer allowed workers to conduct work on the railway tracks where trains were traveling. The employees had no warning that a train moving at more than 65 miles-per-hour was ... approaching the location where they were working."

BART General Manager Grace Crunican quickly issued a statement.

"Passenger and employee safety is our top priority at BART," Crunican said. "BART has fundamentally upgraded its safety procedures with the implementation of an enhanced wayside safety program and a proposed budget investment of over \$5 million." She added that Cal/OSHA considered the safety violations to be "abated" in light of these changes, "meaning that none ... pose continuing safety hazards."

Simple Approval has since been

terminated, BART spokesperson Alicia Trost told the Guardian. "BART permanently eliminated Simple Approval immediately following the tragic deaths," she said. "We are also implementing the extra layers of protection for track workers."

Notably, the two workers were killed during BART management's attempt to train managers to operate trains during the strike, according to the National Transportation Safety Board, which continues to investigate the incident. (Joe Fitzgerald Rodriguez)

SORRY STATE OF PUBLIC HOUSING

Sup. London Breed has proposed setting aside city funding to renovate vacant and dilapidated public housing units, in an effort to quickly make housing available for homeless families in the face of a dire shortage.

At the April 15 Board of Supervisor's meeting, Breed cited an anticipated budget surplus and called for the Controller and City Attorney to begin drafting a supplemental budgetary appropriation of \$2.6 million, for renovating 172 San Francisco Housing Authority units

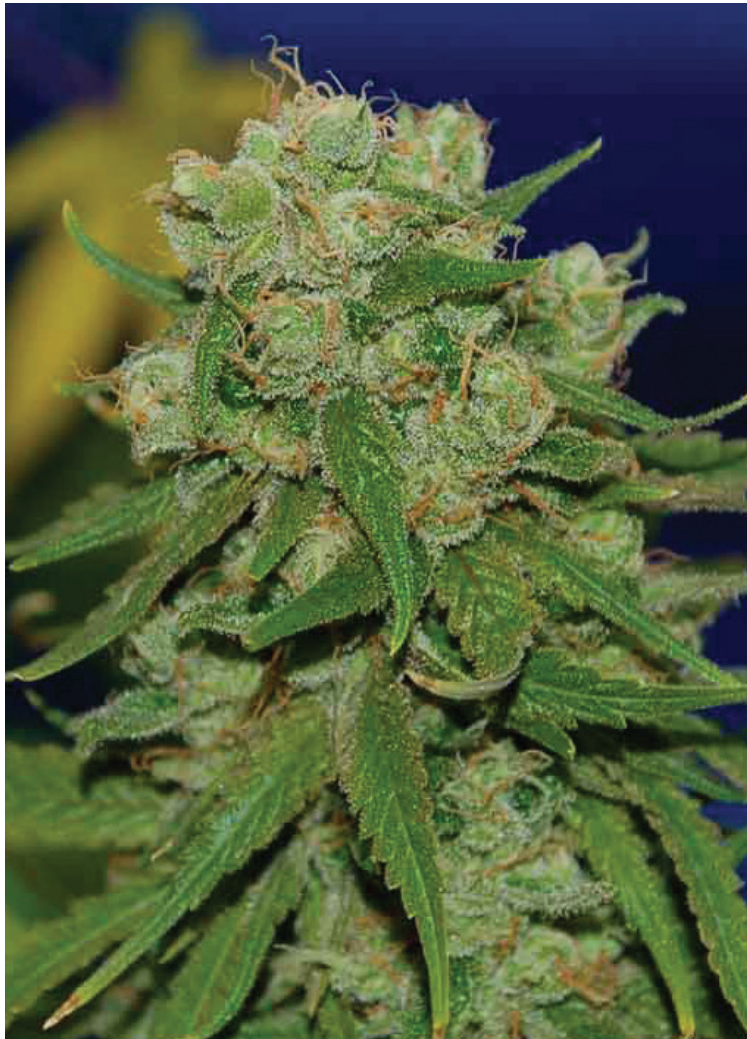
sitting vacant.

"As we grapple with an unprecedented affordability crisis and an acute shortage of housing, particularly affordable housing, these fallow public housing units represent one of our best and cheapest opportunities to make housing available now," said Breed, who previously lived in San Francisco public housing.

The Housing Authority receives its funding through the federal government, but spokesperson Rose Marie Dennis said those federal dollars don't stretch far enough for the agency to perform routine restoration of vacant units. "We have to work with the resources that we have," she said.

According to an analysis by Budget & Legislative Analyst Harvey Rose, the city has lost \$6.3 million in rent that could have been collected had its empty public housing units been occupied.

The day after Breed floated her proposal for a budgetary supplemental, tragedy struck at Sunnydale, the Housing Authority's largest housing development, when a deadly fire claimed the lives of a 32-year-old resident and her 3-year-old son. The cause of the fire is under investigation, but a San Francisco Chronicle



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report noted that the Housing Authority had planned to rebuild Sunnydale for years due to its poor condition.

The following day, April 17, Mayor Ed Lee announced that emergency funding of \$5.4 million had been identified through the Mayor's Office of Housing and Community Development, to address serious deferred maintenance needs — such as busted elevators in apartment complexes where disabled seniors rely on wheelchairs and canes to get around. (Rebecca Bowe)

SUPES OUTFOX LANDLORDS

When the San Francisco Board of Supervisors gave final approval April 15 for legislation to substantially increase landlord payments to tenants in the case of Ellis Act evictions, it reflected a key change designed to counter a recent eviction push by landlords.

Winning approval on a 9-2 vote, with Sups. Mark Farrell and Katy Tang opposed, the legislation increases the current required relocation payments of \$5,265 per

person or \$15,795 per unit (plus an additional \$3,510 for those with disabilities or over age 62) up to the equivalent of two years' rent for a comparable unit. That translates to tens of thousands of dollars.

For example, the Controller's Office calculates that a family evicted from a two-bedroom apartment in the Mission District rented at \$909 per month would be entitled to \$44,833 in relocation payment.

The legislation was originally scheduled to go into effect 120 days after passage, in order to give city officials enough time to implement it. But when sponsoring Sup. David Campos heard landlords were rushing to evict tenants prior to the fee increase, he checked in with the City Attorney's Office and other departments to see whether they could be ready sooner. After getting the green light, Campos amended the measure to go into effect 30 days after it's enacted into law.

The question now is whether Mayor Ed Lee will act quickly to sign it. Since a veto-proof majority approved the legislation, the mayor's decision is to either grant approval or stall the inevitable, triggering more evictions at lower levels of relocation assistance. (Steven T. Jones)

POLICE TAPES BROUGHT TO LIGHT

Police radio dispatch records from March 21, the night 28-year-old Alejandro Nieto was gunned down in Bernal Heights Park by San Francisco Police Department officers, had been withheld despite requests from journalists, attorneys, and community members who had ties to Nieto.

Then, incredibly — thanks to a combination of tenacious reporting and the website Broadcastify.com — the radio dispatch audio popped up in a news report on KQED's website.

Originally captured in real-time by a website that works like an automatic police scanner and preserves all files, the recordings offer a rare, behind-the-scenes glimpse of what occurred in the moments leading up to the highly controversial officer-involved shooting.

The SFPD's account of the incident is that officers opened fire in defense of their own lives because Nieto pointed a Taser at them, causing them to believe he was tracking them with a firearm.

But the audio files that have now surfaced reflect no mention of a suspect brandishing a weapon.

The first mention of a "221" — police code for person with a gun — is to relate a 911 caller's description of a Latino male suspect, who has "got a gun on his hip, and is pacing back and forth on the north side of the park near a chain-linked fence." Just before the shooting, a voice can be heard saying over the radio, "There's a guy in a red shirt, way up the hill, walking toward you guys." Several seconds later, another voice calmly states, "I got a guy right here."

Twenty-six seconds after that, a person can be heard shouting, "Shots fired! Shots fired!"

"What's very telling is that none of the people are saying, the guy had a gun, he pointed it at us," said attorney Adante Pointer of the law office of John Burris, which is preparing to file a complaint on behalf of Nieto's family against the SFPD.

"If this was a righteous shooting," Pointer added, "then [SFPD] ... shouldn't have any fear of public scrutiny." (Rebecca Bowe)

RISE UP



WEDNESDAY 23

SF PUBLIC DEFENDER'S JUSTICE SUMMIT
Koret Auditorium, San Francisco Public Library.

www.tinyurl.com/justsummit. 30 Grove, SF. 9am-3pm, free. The Jury Is Out: The San Francisco Public Defender's Justice Summit is a free public event exploring today's most compelling criminal justice issues.

THURSDAY 24

FORUM ON ECONOMIC INEQUALITY
Unitarian Universalist Center, 1187 Franklin, SF. 7-9pm, free. San Francisco now ranks as the second most economically unequal city in the country. Tech companies get tax incentives. Rents rocket. So what's next? Join Tim Redmond, editor of 48 Hills and past editor of the San Francisco Bay Guardian, to discuss this critical question.

FRIDAY 25

POETRY AGAINST DISPLACEMENT
Manilatown Heritage Foundation, 868 Kearny, SF. manilatown-heritage-foundation.org. 6-8pm, \$5. In the spirit of activists Al Robles and Bill Sorro, the Manilatown Heritage Foundation invites you the community to join poets and musicians as they speak out against eviction and displacement in San Francisco. This event will honor tenants who are fighting eviction in San Francisco with poetry and music.

SATURDAY 26

CALIFORNIA ON FIRE: CLIMATE CHAOS, INEQUALITY, URBAN TRANSFORMATION
McCone Hall, UC Berkeley campus, Berk. Californiastudiesassociation.berkeley.edu. 9am-5:30pm, free. Registration required. This daylong annual conference of the California Studies Association will examine fire from a wide variety of perspectives. How is it linked to climate change? Insurance policies? Real-estate prices? Join a wide array of academic experts for what promises to be a day of fascinating discussion.

SUNDAY 27

PEOPLE'S PARK 45TH ANNIVERSARY
Celebration People's Park, 2556 Haste, Berk. noon-6pm, free. Join the celebration of People's Park's 45th anniversary with live music, speakers, dancing, drumming, free food courtesy of Food Not Bombs and more — all in honor of one of the world's most unique social experiments. SFBG

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Let's pig out

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING Blue Plate turns 15 and wants to party, Cochon 555 returns to SF, and you can get a mapo scramble on the weekend!

TASTY ASIAN EATS

Anyone who digs the Vietnamese vittles from the **Rice Paper Scissors** ladies will be happy to know they have expanded their weekday lunch hours to the weekend, and have launched brunch at **Brick & Mortar Music Hall** (1710 Mission, SF. www.brickandmortarmusic.com). Come by 11am–2pm Saturdays and Sundays and you'll find a menu with a bit of Chinese influence too, with dishes like daikon rice cakes with Chinese sausage and dry-fried chicken wings. And why try to resist a fried egg banh mi or banh xeo? Just do it. Like it hot? There's a mapo scramble, which sounds promising, plus a Sriracha Bloody Mary. Don't forget your cash! No cards accepted, yo.

Fans of the **Lime Tree** in the Inner Sunset (and its roti, corn fritters, beef rendang, and martabak) will be pleased to know a second location has opened across the park in the Inner Richmond (836 Clement, SF. 415-831-8811). This popular Southeast Asian restaurant is fired up and ready to serve you Tue–Fri 11am–3pm and 5pm–9:30pm, Sat 12pm–9:30pm, and Sun 12pm–9pm. **Izakaya Roku** (1819 Market, SF. www.rokusf.com) has two new chefs in the kitchen — and they're brothers! Ends up Masaru and Yasu come from owner Jay Hamada's same hometown in Japan (Miyazaki), and they're collaborating and putting some country-style dishes from home on the menu. Also available: You'll now find the Japanese curry that's served from the **JapaCurry** food



THE GARDEN (AND 17 REASONS TRIBUTE!) AT BLUE PLATE

PHOTO BY ALANNA HALE VIA BLUE PLATE

truck at the restaurant. Good stuff.

MOOD INDIGO

It's not easy to be open for 15 years in the restaurant biz, but one place that just seems to keep getting even better is Bernal neighborhood restaurant **Blue Plate** (3218 Mission, SF. www.blueplatesf.com). It's been feeding us fried chicken, famed meatloaf, and sell-your-soul-to-the-devil mac and cheese for 15 years, so now it's time to celebrate!

For three nights, the Plate's lined up three special winemaker dinners: Thursday, May 1, Steve and Chrystal Clifton of **Palmira Wines** will be in attendance 5:30pm–10pm, followed by **Sean Thackrey Wines** Friday, May 2, 5:30pm–10:30pm, and John Lancaster of **Skylark** on Saturday, May 3, 5:30pm–10:30pm. The winemakers will mingle with guests, talking about their wines — and here's the best part: You'll get a wine flight of five tastes for just \$15. Chef Sean Thomas will be cooking up an à la carte menu (here's hoping the grilled squid will be on there, so good). Make your reservation soon (415-282-6777), tables are filling up. All hail the neighborhood restaurant!

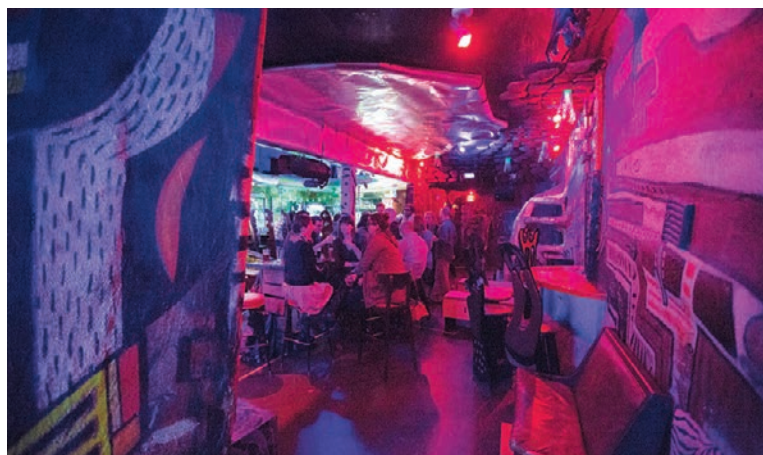
HERE, PIG

The full-tilt pig-fest that is **Cochon 555** returns to San Francisco on

Sunday, April 27, when five chefs compete to be crowned the Prince or Princess of Porc, plus there are five pigs (all heritage breeds from small-scale farmers) used for the whole hog menu, and five winemakers to keep you feeling good. This year, Kim Alter (Plum), Mark Liberman (TBD), Michael Rotondo (Parallel 37), Richie Nakano (Hapa Ramen), and David Bazirgan (Dirty Habit) will be competing by creating up to six dishes each, and judges and attendees will determine the winner.

Additional bonuses: a station featuring Goose Island Beer and Hudson Valley Foie Gras; a bourbon bar featuring **Eagle Rare**, **Buffalo Trace**, **Breckenridge Bourbon**, **Hirsch**, **Templeton Rye**, and **Luxardo** (pig and bourbon, you do the math); a cheese bar from **Mission Cheese**; a prosciutto di Parma station; an ice cream social; plus a hog butchering demo. Are you ready for all this? Yeah, it's pretty debauched. Show up hungry. At the Ritz-Carlton, San Francisco, 600 Stockton, SF. 5pm–8pm (4pm entry for VIP). \$125 general admission, \$200 VIP, www.cochon555.com **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.



A really good kiss

BY STUART SCHUFFMAN,
AKA BROKE-ASS STUART
culture@sfbg.com

THE WEEKNIGHTER I used to hang out at the **Noc Noc** (557 Haight, SF. 415-861-5811) for too many hours in a row just so I could make out with the bartender after she got off work. She'd feed me bottles of powerful sake and I'd sit around bullshitting with the half dozen or so other dudes who'd come by with hopes of getting in her pants.

"This might be the night," I imagined them telling themselves each evening on the walk over; it was the same thing regulars patrons of hot bartenders have been telling themselves since the day hot bartenders were invented.

I'd convinced myself I wasn't one of them, since it was me that she made out with after her shift, but more often than not she'd get off and we'd cross Haight Street to Molotov's so I could watch her play pool with all the dudes who hung around fawning over her at the bar. I'm not a competitive person and, even more so, hate being forced into vying for someone's attention, so I got tired of the scene fairly quickly and stopped doing it. Still, she was a really good kisser.

I spent a lot of time at the Noc Noc in my youth though. Many years ago I dated a USF girl who was under 21 and we'd go there because she and her friends could get in. They never carded back in those days (don't worry ABC, they do now) and we'd sit on the *Beetlejuice* looking chairs, among the psychedelic cave paintings and the black lights, drinking sake and beer. I'd tell those naïve USF kids wild stories about what it was like to be over 21 even though I was just barely so, but it was good enough to impress them and my girlfriend and I would make out and be in love up and down Haight Street. Other people would see us and feel sick or jealous or both. She was also a

really good kisser.

The name Noc Noc derives from Nocturnal Nocturne. When Ernest Takai opened the Lower Haight joint in 1986 it was the "first place to play industrial, ambient, dance, acid jazz in San Francisco" or so the website tells me. I didn't know any of this stuff until right now when I went to the Noc Noc's website. Anytime I'd ever asked anyone at the bar why the place looked so fucking perfectly unusual I got a bunch of drunk stories that basically amounted to "some crazy ass Japanese dude opened the place and I think he was an artist and liked music or something," which was good enough for me.

Vagueness makes a bar story good and allows room for mystery, which is something the world is sorely lacking these days. When you can answer any question that's ever been asked, simply by Googling it, mystery becomes the first casualty of too much information.

One of my favorite Joni Mitchell lines is, "Everything comes and goes, marked by lovers and styles of clothes." And like always, Joni is right. We keep track of who we were back when, by remembering the people we dated and the silly shit we wore. But the same goes for the places we hung out in. The Noc Noc opened in 1986 and its dark corners and dark beats have been a cornerstone for kissing San Franciscans ever since. Making out with someone is one of the last bits of mystery left in the world. You have no idea where that path will lead but the initial excitement it makes you feel is worth all the Googleable knowledge in the world. Google is a lot of things, but it will never be a really good kisser. **SFBG**

Stuart Schuffman aka Broke-Ass Stuart is a travel writer, poet, and TV host. You can find his online shenanigans at www.brokeassstuart.com

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WEDNESDAY/23

DELETED SCENES

D.C.-based quartet Deleted Scenes' third long-player, *Lithium Burn*, continues to complicate easy categorization of their accessible art rock, deploying everything from what sounds



like a children's choir on opener "Haircuts, Uniforms" to "Teenage Girls" '70s Steve Miller-ish synth sounds in service of diverse, unpredictable yet hooky and emotionally direct new songs. There's room for spacious ballad "Landfall," very non-Debussy-like instrumental "Debussy" and raucous "Stutter" alike. The latter's video has Dustin Diamond, *Saved by the Bell*'s erstwhile Screech, as an actor highly harassed en route to an audition nobody wanted him at in the first place. It's a disc whose positive first impression you know will deepen with each listen. Mall Walk and Weatherbox open. (Dennis Harvey)

8:30pm, \$7
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com

THURSDAY/24

TUBESTEAK CONNECTION 10TH ANNIVERSARY

For the past decade, a glorious, gloryhole-ious little Thursday night party in the Tenderloin has been the soul of San Francisco. There, on Aunt Charlie's Lounge's carpeted dance floor, festooned with vintage homophilia memorabilia and twinkling holiday lights, you'll be transported to the classic sounds of the gay disco underground. DJ Bus Station John's priceless, rare record collection (most of it passed down through a generation of intense collectors)



JUANA MOLINA
SEE THURSDAY/24

is your silver spandex spaceship — no "YMCA" or "Funkytown" here, just hot, steamy, impeccably produced tunes that will take you higher, higher, higher. Tubesteak Connection's tribute to the '70s



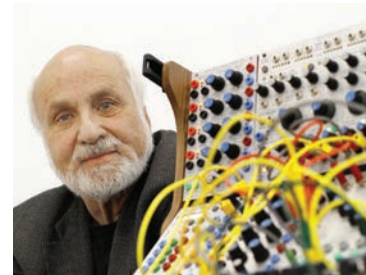
gay bathhouse has become an international destination for DJs and party people, and it's now the longest-running queer weekly in SF: This 10-year celebration is the perfect occasion to "make a new friend" and get down. (Marke B.)
10pm, \$5
Aunt Charlie's Lounge
133 Turk, SF
www.auntcharlieslounge.com

JUANA MOLINA

Wed 21, the latest from Argentinean artist Juana Molina, is the sort of beguiling record that might send you grasping for references, the more outré the better, until you end up with a list that includes Os Mutantes (rhythmically), Radiohead (technically) and Bjork (strangely?). That's a list flattering in its members' distinctiveness, but has really no center to hold, especially when *Wed 21* is an album of persuasive dance beats, occasionally punctuated by eerie psych and weird folk elements. Perhaps the missing referent is Matias Aguayo, whose recent work has been equally focused on lyrical wordplay that loops and entrances (even if the meaning is utterly foreign). (Ryan Prendiville)
With Emily Jane White
8pm, \$15
The Independent
628 Divisadero, SF
(415) 771-1421

CONTEMPORARY MUSIC PLAYERS: SWEET THUNDER FESTIVAL

"The oldest new music ensemble in the West" has been on fire lately, producing some incredible, mindbending-yet-accessible events that include everything from hypnotic pieces for a dozen guitars to an entire score composed of nothing but musicians turning pages. Sweet Thunder is the name of its electrifying four-day "electro-acoustical" festival, rumbling into Fort Mason this week. Legendary electronic composer Morton Subotnick, dashing quartet JACK, the International Contemporary Ensemble, and more will unleash works by Steve Reich, Kaija Saariaho, Edgard Varèse, Natacha Diels, Turgut Ercetin...Highlight: Fri/25, Subotnick will perform his



seminal *From Silver Apples of the Moon to a Sky of Cloudless Sulphur IV: Lucy*, a work that's inspired countless young electronic dreamers/composers. Ears will be opened, hip points will skyrocket. (Marke B.)

Through Apr. 27
\$20 per performance (\$10 student), \$100 full pass (\$40 student)
Various times
Fort Mason Center
2 Marina Blvd, SF
www.sfcmp.org

FRIDAY/25

CASHMERE CAT

The first time I listened to a mix by meme-baiting/embracing Norwegian producer Cashmere Cat — the one with the Miguel "Do You..." trap-infused rework overlaid with "meow" sound effects — all I could think of was Audrey. Her owner had been in the habit of spending his downtime listening to R&B/soul records while smoking a Möbius bowl of pot. The long-haired tabby

became so accustomed to the combination that one without the other put her at a loss. Just play



a song, and she'd sit by your feet, plaintively mewling, with a needy, confused affection: Do you like hugs? Do you like love? Or do you like drugs? (Ryan Prendiville)

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BAY AREA DANCE WEEK

In spring, the Bay Area Dance Week returns as regularly as the tourists to Union Square. So it's most appropriate that this free annual event — with hundreds of opportunities to taste dance in the city and beyond — kicks off in what some consider shopping heaven. Friday at noon, Union Square is the place to be for iconic dance moves from pop culture. From there you can spread out to classes in every imaginable style. There are classes for big people and classes for people with disability. How about pole dancing? Hip-hop? Contact juggling? Social dancing in the Park? Korean Three Drum Dancing? Over 600 events are scheduled, all of them free. Get your calendar and download a schedule of what, when, where. Brochures can also be found in libraries, coffee shops and dance centers. (Rita Felciano)

Through May 4, free
Various locations around the Bay Area, check website for details
(415) 920-9181
www.bayareadance.org

PIXEL PERFECT

For one night only, 111 Minna Gallery is hosting an exclusive exhibition where art and tech truly combine. Before we start spewing out tech boom jargon, let's take this one step at a time, or rather, one iPod at a time. Jeff Grady, the inventor of

iPod accessories and founder of Digital Lifestyle Outfitters, has been collecting thousands of recycled iPods for over a year. Grady carefully places the gadgets, which have evolved from giant white blocks to tiny colorful squares, together to form giant pixelated images of digital and 8-bit characters. Think Pac-Man ghosts made up entirely of iPod shuffles. Rumor has it, a couple Mario Bros. characters will be making an appearance, too. Not only does Grady combine art and tech but by using these quintessential Apple products to create tech icons of the past, he bridges the gap between generations. A must see! (Laura B. Childs)

7pm, free
111 Minna Gallery
111 Minna, SF
(415) 974-1719
www.111minnagallery.com

SATURDAY/26

Ⓢ NINTH ANNUAL WALK AGAINST RAPE

The statistics are shocking: One in four women will be raped in her lifetime. One in 11 men will be victims of the same crime. It's unacceptable that this abuse continually goes unpunished, and even worse, undiscussed. For nine years, thousands of men and women have marched in the Walk Against Rape to raise the discussion and awareness of sexual violence. Inspired by the tradition of "Take Back the Night," this yearly walk contributes to Sexual Assault Awareness Month. In an attempt to mobilize the community and raise funds for organizations that aid rape and sexual assault survivors. The 3.5-mile walk begins at the historic Women's Building in the heart of the Mission and ends at Portrero del Sol Park, where the afternoon festivities include dance, spoken word, music, and speeches. (Laura B. Childs)

10am, free
The Women's Building
3543 18th St, SF
(415) 431-1180
www.sfwar.org/walk

Ⓢ HATCH: A FESTIVAL OF DEvised PERFORMANCE

Spring this year is hatching new



avenues of performance, courtesy of a brand new festival of ensemble-driven work. Inspired by last summer's wildly successful summer intensive in performance-making offered by the



UK's University of Chichester and Z Space, the pilot season of Hatch: A Festival of Devised Performance is a collaboration between nine accomplished Bay Area producer-artists taking matters into their own hands, cross-curating each other's work, and riffing on the too timely theme of "meltdowns" (that's emotional, nuclear, environmental, economic, or what have you). The resulting seven new pieces, no doubt a strange and wild flock, will be performed together over three nights at the Joe Goode Annex. (Robert Avila)

April 24, 26 & 27, 8pm, \$10-\$20
Joe Goode Annex
401 Alabama, SF
www.facebook.com/HatchDevisingFestival

SUNDAY/27

Ⓢ BARBARY COAST BURLESQUE

Any fan of burlesque in San Francisco likely knows the name Bunny Pistol by now — she's been dancing and culling together diverse lineups of other dancers for the Barbary Coast Burlesque series — "the city's most sophisticated burlesque show!" — for nearly a decade now. This Yoshi's performance will feature Honey Mahogany of *RuPaul's Drag Race* as hostess of ceremonies, alongside dancers Lady Satan, Sugar Cane Jane, Dottie Lux, Babraham Lincoln, and, of course, Bunny herself; chorus girls The Tartlettes will also perform. In short: A class



act. You could do a lot worse on a Sunday night. (Emma Silvers)
8pm, \$15-20
Yoshi's SF
1330 Fillmore, SF
www.yoshis.com

MONDAY/28

Ⓢ YOSHIKI CLASSICAL

Yeah, it's cliché to say someone's "big in Japan" — but really, Yoshiki's *huge* in his home coun-



try of Japan. As the bandleader of X Japan, a metal band that enjoys mainstream success on that side of the pond and is credited with being a pioneer of "visual kei" (an androgynous, glam-rock aesthetic and subgenre), the songwriter-composer-drummer-pianist goes a different route when performing solo — original classical music. This show at Davies Symphony Hall will have him playing the piano in front of a seven-piece string ensemble; it comes on the heels of a performance at the Grammy Museum, at the launch for an exhibit there all about the musician. He's currently promoting *Yoshiki Classical*, which is topping the classical charts in 10 different countries. If you prefer your

genres bent, look no further. (Silvers)
7:30pm, \$30-\$100
Davies Symphony Hall
201 Van Ness, SF
www.sfsymphony.org

TUESDAY/29

Ⓢ THAO AND THE GET DOWN STAY DOWN

For someone who deals in such emotional songwriting, San Francisco indie darling and



powerful personality-in-a-small package Thao Nguyen never fails to put on a grin-inducing dance party of a live show. This one will be particularly special, though: As part of the San Francisco International Film Festival, Nguyen and her band will perform a live, original score for an assortment of historic films, including Charlie Chaplin's *The Pawnshop*, Slavko Vorkapich's *The Life and Death of 9413: A Hollywood Extra*, animation by Harry Smith, and classic newsreels. Nguyen has experience with this sort of thing from scoring the Radiolab Live tour in 2012, so there's no doubt she knows how to accompany film — but with a stage presence as infectious as hers, the trick will be keeping your eyes on the screen. (Emma Silvers)
8pm, \$18-\$22
Castro Theatre
429 Castro, SF
www.castrotheatre.com SFBG

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



BY EMMA SILVERS
esilvers@sfbg.com

LEFT OF THE DIAL I was 12 years old in 1996, which is the year **Jawbreaker**, the punk band that's been (controversially) called "the sound of the Mission," disbanded for good. I started listening to them about four years later, and really only started listening-listening to them, in the way that Jawbreaker fans listen to Jawbreaker — obsessively, open-veined, with every part of your body engaged — a few years after that, when I was in college in San Diego, 500 miles from the '90s Bay Area punk scene that I had only just begun to realize was special once it (and I) was all but gone.

I suspect, however, and a few friends' Jawbreaker-love stories have confirmed this, that it doesn't matter how old you are when you start listening to Jawbreaker, because Jawbreaker songs — in the universality of their lyrical angst, wedged as they are in that the puzzle-piece-shaped sweet spot between well-crafted pop and sore throat-inducing (in singer Blake Schwarzenbach's case, throat polyp-causing) punk rock — will make you feel like a teenager. And not in the hopeful, peppy way people usually mean when they say something "made them feel like a teenager." I mean, really, confused, hormonal, nostalgic, angry, in love, frustrated, drunk, fist-in-air triumphant, wistful about something you can't quite place, and generally just fucking waterlogged with feeling.

The band's enduring popularity and the reverence with which it's still treated among the '90s punk/emo-loving population — Google image-search "Jawbreaker tattoo" if you don't believe me — is certainly, in large part, thanks to that: As an adult, that mood gets harder to access; you don't often stumble onto art that opens a portal into that level of emotion. Jawbreaker picks you up and hurls you down it before you know what's happening.

Drummer Adam Pfahler, the driving force behind the past few years of remastered reissues of Jawbreaker's iconic albums (on his own label, **Blackball Records**) has been plenty busy since that band met its demise. He opened Lost Weekend Video on Valencia, and still works there a few days a week. He lives in Bernal Heights; he has two teenage daughters. He's played in at least a dozen other bands, including J Church and Whysall Lane. So does it bug him that people still mainly associate him with Jawbreaker, some 18 years after they broke up?



California, from scratch

A new band from Bay Area punk veterans — with members of Green Day and Jawbreaker — wants to earn your fandom on its own terms

"Not at all — I'm totally grateful for that band, and the fact that people still feel that strongly about it is insane," says the drummer, during a phone interview in which he multi-tasks impressively: He has about 20 minutes before it's time to run to an evening practice with his new band, California, and he's making pasta for his kids while answering questions.

"I'm definitely not running from that legacy. I love it, and so do Blake [Schwarzenbach] and Chris [Bauermeister, Jawbreaker's bassist]," he says. "It is a little funny because I've been playing all along...it's just that certain things take hold or get seen better than others."

Of course, certain things, like this new project, have the benefit of being able to attach the words "Ex-Jawbreaker/Green Day" to a flier or listing, as the Rickshaw Stop has advertised California's April 24 show, though Pfahler's a bit uncomfortable with using his star power that way. Hopefully, he says, the band will be earning buzz on its own soon enough.

After all, California, a three-piece, is something of a Bay Area punk supergroup: On guitar and vocals you have **Green Day's** Jason White, who, despite having played lead guitar on the band's tours for the past decade or so, only officially became a member in 2012; he also shares guitar and vocal duties with Billie Joe Armstrong

in the long-running side project **Pinhead Gunpowder**. Bass and backup vocals are courtesy of Dustin Clark of the **Insides**; Pfahler is on drums.

"I'd kind of been starting to do stuff under my own name in 2011, just to try writing my own songs again," says White, noting that Green Day is on an "indefinite break" — though he did just get off the phone with Armstrong, who called to tell him about how crazy it was to play with the Replacements the previous night. (White, with a laugh: "I hadn't wanted to go at all, but now I'm super jealous and bummed that I wasn't there.")

White started playing out acoustically about three years ago, at places like the Hotel Utah. When he was asked to play a friend's 40th birthday party, he invited Clark to play bass; Clark asked Pfahler, whom he'd been playing with (they're old friends — also SF experimental rockers **Erase Errata**, featuring Clark's wife, Bianca Sparta, on drums, used to play in the basement of Lost Weekend). All three are veterans of the scene; all three were excited about trying something new.

"I'm at a place where I just want to try any and everything, stretch out on my own, experiment with some different ideas," says White, who says he's also a huge Jawbreaker fan. "And all three of us have pretty distinct

individual tastes, which has made for a really nice mix of the three, I think."

There's no music online for fans to listen to or buy just yet — and thanks to a name cribbed from a novella by Pfahler's friend, the writer Amra Brooks, the band's virtually un-Googleable — but a handful of demos it's recorded suggest a leaning toward the poppier end of the spectrum. White's vocals are clear, earnest, not trying too hard to be too much, reminiscent of the Promise Ring, or of the days (day?) before "emo" became code for whiny and tossed around like a dirty word; tight, punchy, early Green Day-esque bridges and hooks are grounded, kept from being overly sugary by the heft of the rhythm section.

"This is very much a new band, in the garage band sense of the word. I'm happy to pester people with texts and emails to get them to come see our shows, because I'm really proud of this one," says Pfahler. It's an especially collaborative band, he says, which tend to be the kind he enjoys — as opposed to "just being the guy back there, being told to count to four." They have plans to record in the next few months, but right now is the fun part, says Pfahler: seeing what works and what doesn't after hours of practicing, seeing how people react at live shows, when the songs are still malleable. "If you're fortunate enough

MUSICAL OFFERINGS AT THE SFIFF

We'd be remiss to not mention the musical offerings the SFIFF has planned this year: **Thao and the Get Down Stay Down** and Stephin Merritt of the **Magnetic Fields** will each be performing live original scores during film festival offerings, on Tue/29 and Tue/6, respectively, at the Castro Theatre. Cross-media creative pollination never sounded so sweet. For tickets: tinyurl.com/l8srz9j

to have the opportunity to play them out this early on in the process, once you record it's almost like the death of those songs," he says. ("It's a little like the early part of a relationship," is how White puts it.)

Pfahler does feel fortunate, in a number of ways. As a longtime Mission District resident and business owner, he's had a front-row seat for the neighborhood's drastic changes over the past two decades. Is he tired of the conversation about gentrification?

"I am a little tired of it, but I'm no less passionate about how I feel," he says. "It's harsh. It limits things. We're feeling that in the shop in a very real way, and certainly people are buying fewer records — but they're paying for high cuisine, organic wine, you know. There's no shortage of new bands screaming about this stuff, and they definitely have something to be mad about. It's good fodder for angry music. When Jawbreaker settled here it was a pretty fertile time; you could get things going back then. I mean, the practice space I use now is shared between 13 people, and it costs more than my first apartment did. And there's no bathroom! It would definitely be tough to be a kid trying to make music here."

"At the same time, I think my kids are lucky to be here," he says, as he beckons one of them to the stove to test the pasta. "Even with this craziness going on. They get around on public transportation, they go to shows. They're going to be the backlash. They're smart kids and they have really good bullshit detectors."

"That generation, I have a lot of hope for." **SFBG**

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Just in time for Bike to Work Day, the Guardian Streets Issue rolls up May 7 with a look at biking culture in San Francisco. Includes biking tips to take you into summer: new shops, trails, a list of perfect events to ride out to, and a helpful map of the SF Bike Coalition's Bike to Work energizer stations.



Advertising Deadline: **FRIDAY MAY 2, 2014**

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THURSDAY MAY 22
DEVILDRIVER W/ WHITE CHAPEL AND SPECIAL GUESTS

FRIDAY MAY 23
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W/ BREAKDOWN VALENTINE, THE TRIMS, DJ AARON AXELSON

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HEATHER NORMANDALE

THU. 4/24 - \$16 ADV / \$18 DOOR - DOORS 8, SHOW 9
JIM JONES REVUE THE CHOP TOPS / FUKM

FRI. 4/25 - \$13 ADV / \$18 DOOR - DOORS 8, SHOW 9
SUNSET SF PRESENTS
YOUNGBLOOD BRASS BAND

SAT. 4/26 - \$15 ADV / \$18 DOOR - DOORS 8, SHOW 9
OTIS (FEAT. FREDDIE HUGHES, ERIN GREENWELL & SPECIAL GUEST) THE SELECTER DJ KIRK

SUN. 4.27 - FREE DANCE PARTY IN THE CHAPEL BAR - DOORS 9
SUNDAY MASS

TUE. 4/29 - FREE IN THE CHAPEL BAR - DOORS 7
STRINGQUAKE

WED. 4/30 - \$15 - DOORS 8, SHOW 9
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TOY SEVENTEEN EVERGREEN / BELLAVISTA

THU. 5/1 - \$12 ADV / \$14 DOOR - DOORS 8, SHOW 9
TEEN GRMLN

FRI. 5/2 - \$12 ADV / \$15 DOOR - DOORS 8, SHOW 9
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MUSIC

THE OLD SOUL AND YOUNGER HEART OF CHARLIE MEGIRA

PHOTO BY ALEXANDER KRAVETS

Love rumbles

Who is Charlie Megira?
A Berlin rebel with a
Bay Area connection

BY EMILY SAVAGE
arts@sfbg.com

MUSIC Like some bastard love child of Link Wray and Johnny Thunders, Berlin-by-way-of-Israel rock 'n' roller Charlie Megira has mastered the art of blending 1950s-style rock guitar and spooky, blood-curdling howls. In his newest incarnation (though not as new as it may seem, but we'll get to that later), the Bet She'an Valley Hillbillies, he takes those building blocks and adds a vroom-vroom rockabilly twang.

It's a sound he describes in a typically poetic — and esoteric — word dump: "The beginning of the end of music...dealing with the local in an exotic manner. It don't mean a thang if it ain't got that twang...Rings of Fire that burn like love." Got it.

Bigger news: After a long battle to obtain a visa, Megira is starting his first ever stateside tour, beginning Mon/28 at Vacation SF then Tue/29 at the Nightlight in Oakland. In a travel loop, he'll stop by the Austin Psych Festival in Texas and head back to the Bay Area for a pop in at the Makeout Room on May 14. During the tour, Megira and the Bet She'an Valley Hillbillies will be selling a cassette called *The End of Teenage* (Guitars and Bongos label), a mix of original rockabilly and surf.

That Bet She'an Valley Hillbillies name is a nod to his childhood. He was born and raised in the northern Bet She'an region of Israel, obsessed with Algerian and Moroccan music. There was also the record collection of his father, who once upon a time was a musician as well. "They told me that my father had a trumpet when he was a kid. I guess he didn't stick with it," says Megira. "But he used to play a number on family occasions like weddings. It was great." Through his father's vinyl stash, Megira absorbed the likes of Elvis, James Brown, Santana, and 1960s Israeli folk-pop star Esther Ofarim.

Later, a cousin introduced him to "popular music like Rod Stewart," and hair metal legends White Snake.

"I used to ask him while watching the [White Snake] videos, 'why are they wearing ripped clothes and torn jeans?' I thought that they were

poor or something," he says.

He began a succession of bands, including the most well known, at least in Israel: The Modern Dance Club. Before MDC there was the Schneck, Naarey Hahefker, Oley Hagardom, Los Tigres, The Wall of Death, No Hay Banda.

I first caught on to the Modern Dance Club through its cheeky, perfectly '60s-aping beach-blanket-bingo video for "Dynamite Rock," off second full-length *Rock-n-Roll Fragments*. (It was originally released in 2002 and rereleased on Birdman Records in 2009.) The song sounds like a fuzzier, Israeli "Teenager in Love." It was hard to believe Megira was a modern-day musician. He looked and sounded of another era, a toothy, pompadoured rocker with western motif style and hip-shaking guitar lines. *Rock-n-Roll Fragments* also contains a song called "Bet She'an Valley Hillbillies," which informed his next act.

Years later, I learned of Modern Dance Club's connection to Bay Area-based record label, Guitars and Bongos (Greg Ashley, Dancer), which released its double LP *Love Police*. It was the small Oakland label's very first release after forming in 2011. More recently Guitars and Bongos released that tour tape, *The End of Teenage*.

"I read about [Megira] in an Israeli newspaper and heard him on Israeli radio," says Guitars and Bongos co-founder Eran Yarkon, who lived in Israel before moving to Oakland. "I never thought I would have a label. But of course I was a big fan, and so is my friend Julie Cohen, so we thought of ways to put out Charlie's music in the US on vinyl. Julie came out with the name of the label, which is based on a Lou Christie song."

Others found Megira through Israeli filmmaker Ari Folman's follow-up to his wildly popular (and Oscar-nominated) film *Waltz with Bashir* (2008). The sci-fi epic *The Congress* (2013), included music by Megira and an animated version of the rocker. "It was great seeing

my cartoon character alongside Elvis and Yoko Ono."

Folman had heard *Love Police* and tracked Megira down to be in his film. In it, Megira's cartoon performs his own original song — "Tomorrow's Gone," off an early release — and also plays guitar on covers of Bob Dylan's "Forever Young" and Leonard Cohen's "If It Be Your Will," sung by actress Robin Wright in the film.

Appearing in Folman's film was a coup, but the move from Israel to Berlin with his wife and young son a few years back was an even bigger milestone, an epic journey leading to a creativity peak. "It all felt a bit like *The Flight Into Egypt* theme in Gothic paintings. Germany is our Egypt."

In Berlin, he revived a sound he first visited in his *Rock-n-Roll Fragments* days and formed a band by the same name as that aforementioned track: Bet She'an Valley Hillbillies, with a bassist who goes by the Dead Girl (also a member of the Modern Dance Club) and bongo player named Corso, whom Megira met while doing integration classes at a college in Berlin.

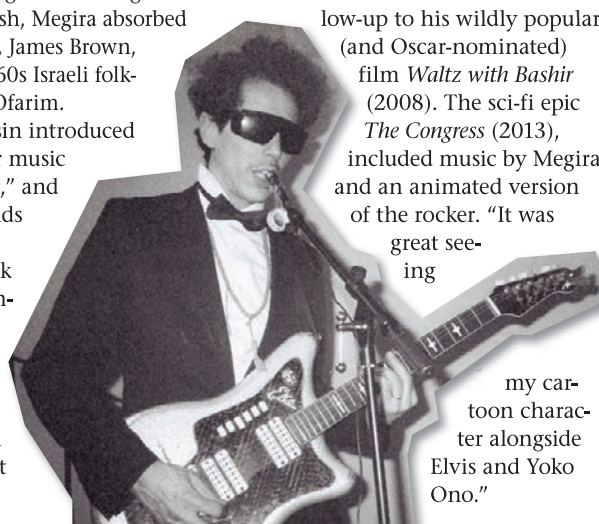
For the Bet She'an Valley Hillbillies US tour, however, Michael Beach (Electric Jellyfish, Michael Beach, Shovels) and Alexa Pantalone (Pang, Penny Machine) will back Megira. No matter, he's long been the songwriter and main driving force behind his bands, fronting with cool abandonment and a sweltering connection to vintage rockers of yore.

Like his sonic ancestors, moody rockers with greasy pomps and snarling attitude, he seems to be on the rebellious, rock 'n' roll trip — roaring with fuzzed-out '50s riffs that pummel like Link Wray, growling like Johnny Thunders — yet bound to family, home life, even self-improvement.

However serious, Megira claims, "I want to finally learn how to sing and dance like a serious entertainer and to communicate with people like a normal person. Maybe I should take some courses or something." But then he'd be a so-called normal person, and what fun is that? **SFBG**

CHARLIE MEGIRA
With Dancer
Mon/28, 9pm, free
Vacation
651 Larkin, SF
www.vacation-sf.com

With Andy Human, Dancer, Big Tits
Tue/29, 9pm, \$7
Night Light
311 Broadway, Oakl
www.thenightlightoakland.com



Ketchup

BY MARKE B.
marke@sfbg.com

SUPER EGO Whoever decided to pack Disclosure (charging \$50 for a DJ set!), the adorable Martinez Brothers, Easter with the Sisters of Perpetual Indulgence, 420 in the Park, two insane undergrounds, and 200 bottomless mimosa brunches into one blurred week-end deserves to be packed into a giant pastel plastic egg and rolled down Mt. Tam. My head feels like a gargantuan green Bunnyzilla hopped upon a ketchup packet, not cute. So here are some brief items of interest before I lay down for just a minute.

Stylish Portrero-ish club and gallery Project One is no more. Longtime party people Sean and Isabel Manchester of Wish, Mighty, and Chambers have snatched it up, rejiggered it with a chic vibe, programmed lots of Bay-favorite DJs, and christened it **Mercer** (251 Rhode Island, SF. www.mercer-sf.com), a lounge and “micro-club” named for the famous street in their beloved native Soho, NYC. The space is still bumping the Turbosound system inherited from 222 Hyde (RIP). Check it out.

Time to queue up — the **2014 DMC San Francisco Regional DJ Battle and Scratch Competition** (Sat/26, noon-7pm, \$15 advance, \$20. Mighty, 119 Utah, SF. www.mighty119.com) will fill Mighty all day long with epic pyrotechnics. The Bay Area holds intimate acquaintance with the all-powerful DMC World DJ Championship title: We’ve won it several times in the past 30 years — once, in fact, with this year’s host, DJ Apollo. This is the first time in three decades that there will be “test run” of a separate scratch competition (scratching was introduced to the DMC in 1986), so I’m itching to see who steps up.

Two new killer fancy cocktails for your face. SF’s been exploding with mezcal bars and classic Negroni cocktails — combine the two for a knockout mescal Negroni (\$11) at the awesome **Lolo** (3230 22nd St, SF. www.lolosf.com). And, at my new favorite Thai spot, downtown’s **Kin Khao** (55 Cyril Magnin, SF. www.kinkhao.com), grab the zesty, incredible Kathoey Collins, aka the “ladyboy” (\$12). Flavored



with traditional Thai blue flowers, it changes color before your very eyes to a lovely lavender, “for something you don’t quite expect,” says jovial owner Pim Techamuanvitt.

SHLOHMO

Aw, known this LA bass-head darling since he was a wee glitcher, chopping up slabs of raw atmosphere and layering on pretty discombobulations. Now he and his sound are all blown up, coming straight from Coachella for two days at Great American. With Purple, Jim-E Stack, and Chad Salty. Wed/23 and Thur/24, 8pm doors, 9pm show, \$20–\$25. Great American Music Hall, 859 O’Farrell, SF. www.gamh.com

#TURNUP

We love our hometown queer hip-hop heroes and their party crowd of radiant children. Rump-pumping duo Double Duchess will take the floor at this throw-down, with Guardian cover star Micahton motormouthing on the mic.

Fri/25, 10pm, \$10. Elbo Room, 647 Valencia, SF. www.elbo.com

FEATHERS AND FEDORAS

The Guardian’s hosting a roaring ’20s evening knees up at the de Young Museum, grab your favorite flapper and hightail it over. With live Parisian speakeasy band Trio Zincalo, Decobelles dance troupe, our very own astrologer Jessica Lanyadoo giving live readings, a full bar, and oodles more.

Fri/25, 6pm-8:30pm, free. De Young Museum, 50 Hagiwara Tea Garden Drive, Golden Gate Park, SF. www.tinyurl.com/SFBGfeathers

EDU IMBERNON

So excited to hear Edu again. Valencian hero of Spanish techno, he added some much-needed swing to the Berlin sound of the late 2000s with the classic “El Baile Alema” (along with another Spanish favorite, Coyu). He easily slips crowds under his spell.

Sat/26, 10pm-late, \$10. Audio, 316 11th St, SF. www.audiosf.com

6TH BOROUGH PROJECT

Craig Smith and Graeme Clark (aka The Revenge) are quality re-edit hypnotists from the UK, introducing new audiences to very deep soulful disco, Latin funk, and deliciously strange grooves via their quick-handed cut-and-pastes.

Sat/26, 9:30pm-3am, \$10–\$15. Monarch, 101 Sixth St, SF. www.monarchsf.com

FELIX DA HOUSECAT

The sweet, eccentric Chicagoan may still be revered here mostly for his sassy electroclash output in the early 2000s, but he really does have banging house running through his veins. With the funky pastiche-master Todd Edwards and Australian Tornado Wallace (whose beard rivals our own Jason Kendig’s).

Sat/26, 9pm-late, \$15–\$20. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

JUS’ DANCE

Kenny Dope and Mr. V’s beloved NYC party debuts in SF — and will surely show us some masters at work, bopping from soulful house to disco classics, funky hip-hop to Latin jazz and beyond.

Sat/26, 10pm-late, \$15–\$20. Mighty, 119 Utah, SF. www.mighty119.com **SFBG**



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dancersgroup.org Photo of Sara Shelton Mann by Mark McBeth



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CHRIS COHEN • SURF CLUB

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SAT 4.26

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PHOTOS (CLOCKWISE FROM THE TOP): IN THE SHADOW OF THE SUN, TALL AS THE BAOBAB TREE, CAMP 14 - TOTAL CONTROL ZONE

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GUARDIAN SFBG.COM

MUSIC LISTINGS

WEDNESDAY 23

ROCK

DNA Lounge: The Dillinger Escape Plan, Trash Talk, Retox, Shining, 7:30pm, \$20-\$47.
Hemlock Tavern: Deleted Scenes, Weatherbox, Mall Walk, 8:30pm, \$7.
Independent: The Dandy Warhols, The Warlocks, 8pm, sold out.
The Knockout: Proxy, Crimson Scarlet, Ruleta Rusa, Apriori, Fatigue, 9:15pm, \$7.
Milk Bar: Solwave, Nova Albion, The Gallery, The Livewires, 8pm, \$5.
Monarch: Violent Change, Dancer, The Beat Offs, 9pm, \$5.
Rickshaw Stop: Night Beats, Cosmonauts, Burnt Ones, 8pm, \$10-\$12.

DANCE

Beaux: "BroMance: A Night Out for the Fellas," 9pm, free.
Cafe: "Sticky Wednesdays," w/ DJ Mark Andrus, 8pm, free.
Cat Club: "Bondage-A-Go-Go," w/ DJ Damon, Tomas Diablo, guests, 9:30pm, \$7-\$10.
Club X: 715 Harrison, San Francisco. "Electro Pop Rocks: Pirates of EPRrrrgh," 18+ dance night, 9pm, \$10-\$20.
Edinburgh Castle: "1964," w/ DJ Matt B & guests, 10pm, \$2.
Elbo Room: "Bodyshock," w/ Mark Pistel, Vandalaze, DJs Crackwhore & Blk Rainbow, 9pm, \$7.
F8: "Housepitality," w/ Sven Weisemann, Zoz, J.P. Soul, 9pm, \$5-\$10.
Infusion Lounge: "Indulgence," 10pm
Lookout: "What?," w/ resident DJ Tisdale and guests, 7pm, free.
Madrone Art Bar: "Rock the Spot," 9pm, free.
Make-Out Room: "Frisco Disco," w/ DJs 2shy-shy & Melt w/U, 9pm, free.
MatrixFillmore: "Reload," w/ DJ Big Bad Bruce, 10pm, free.
Q Bar: "Booty Call," w/ Juanita More, Joshua J, guests, 9pm, \$3.

ACOUSTIC

Cafe Divine: Craig Ventresco & Meredith Axelrod, 7pm, free.
Chapel: Heather Normandale, 8pm, free.
El Rio: Addie & The Subtrax, The Cabin Project, Amy Matarazzo, 8pm, \$5-\$10 sliding scale.
Fiddler's Green: Terry Savastano, 9:30pm,
Hotel Utah: Maxwell Hughes, Lisa Haagen, Galen Ash, 8pm, \$8-\$10.
Plough & Stars: Gann Brewer, 9pm

JAZZ

Amnesia: Gaucho, Eric Garland's Jazz Session, The Amnesiacs, 7pm, free.
Balancoire: "Cat's Corner," 9pm, \$10.
Boom Boom Room: Royal Jelly, 9:30pm, \$5.
Burritt Room: Terry Disley's Rocking Jazz Trio, 6pm
Cigar Bar & Grill: The Pocket, 8pm
Hotel Rex: Adam Shulman Trio, 6:30pm, \$20.
Jazz Bistro at Les Joulins: Charles Unger Experience, 7:30pm, free.
Le Colonial: The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7pm, free.
Sheba Piano Lounge: Sebastian Parker Trio, 8pm
Top of the Mark: Ricardo Scales, 6:30pm, \$5.
Zingari: Sherri Roberts, 7:30pm, free.

INTERNATIONAL

Bissap Baobab: "Baobab!," with DJ WaltDigz, 10pm, \$5.
Cafe Cocomo: "Bachatalicious," w/ DJs Good Sho & Rodney, 7pm continues through June 1, \$5-\$10.
Pachamama Restaurant: Cafe Latino Americano, 8pm, \$12.
Yoshi's San Francisco: Freddy Clarke & Wobbly World, 8pm, \$20-\$24.

BLUES

Biscuits and Blues: Pat Travers Band, 8pm, \$35.
Royal Cuckoo: Big Bones & Chris Siebert, 7:30pm
Saloon: Leah Tysse, 9:30pm

SOUL

Monarch: "Color Me Badd," w/ Matt Haze, DJ Alarm, Broke-Ass Stuart, 5:30-9:30pm, free.

THURSDAY 24

ROCK

Amnesia: "Mods v. Rockers," w/ The Gregors, Sticky Valentines, DJ Older Brother, DJ Stand In, 8:30pm, \$5.
Boom Boom Room: "The Lineup," w/ Eyes on the Shore, Revenant, 8th Grader, Mahgeetah, 9pm, \$7.
Bottom of the Hill: We Are the Men, Terese Taylor, Porch, 9pm, \$10.
Brick & Mortar Music Hall: Joel Gion & The Primary Colours, Super 78, 9pm, \$7-\$10.
Chapel: The Jim Jones Revue, The Chop Tops, FUKM, 9pm, \$16-\$18.
Hemlock Tavern: Modern Kicks, Black Mambas, The Ladykillers, 8:30pm, \$7.
Knockout: The Younger Lovers, Cocktails, So What?, 10pm, \$7.
Milk Bar: "The City: SF Sounds," w/ The Trims, Animal Super Species, 7pm, free with RSVP.
Neck of the Woods: Leopold & His Fiction, 1955, 9pm, \$12-\$15.
Rickshaw Stop: California, El Terrible, Vela Eyes, 8pm, \$10.
SFSU Campus, Cesar Chavez Student Center: Wild Moth, Meat Market, Labor Temple, more, 6pm, free.
Slim's: Combichrist, William Control, New Years Day, King Loses Crown, Russell Clash, 7:30pm, \$19.

DANCE

Abbey Tavern: DJ Schrobi-Girl, 10pm, free.
Aunt Charlie's Lounge: "Tubesteak Connection," w/ DJ Bus Station John, 9pm, \$5-\$7.
Beaux: "Men at Twerk," 9pm, free.
The Cafe: "iPan Dulce!," 9pm, \$5.
Cat Club: "Class of 1984," w/ DJs Damon, Steve Washington, Dangerous Dan, 9pm, \$6
The Cellar: "XO," w/ DJs Astro & Rose, 10pm, \$5.
Club X: "The Crib," LGBT party, 9:30pm, \$10.
Cosmo Bar & Lounge: "Thumpday Thursday," 9:30pm, \$10.
Elbo Room: "Afrolicious," w/ DJs Pleasurmaker, Señor Oz, and guests, 9:30pm, \$5-\$8.
F8: "Paradigm," w/ Sinistarr, Djunya, Skulltrane, Danny Weird, Lud Dub, 10pm, \$5-\$10.
Harlot: "You're Welcome," w/ Worthy, Sepehr, Kirin Rider, Benjamin K, 9pm, free.
Infusion Lounge: "I Love Thursdays," 10pm, \$10.
Madrone Art Bar: "Night Fever," 9pm, \$5 after 10pm
Neck of the Woods: "Groove Thursdaze," w/ Tinin & John Dru, 8pm, free.
Q Bar: 456 Castro, San Francisco. "Throwback Thursday," w/ DJ Jay-R, 9pm, free.
Raven: 1151 Folsom, San Francisco. "1999," w/ VJ Mark Andrus, 8pm, free.
Ruby Skye: 420 Mason, San Francisco. "Torq," w/ Valentino Khan, Bare, UltraViolet, Napsty, Lé Swndle, Teleport, 9pm, \$10-\$25 advance.
Underground SF: 424 Haight, San Francisco.
"Bubble," 10pm, free.
Vessel: "Base," w/ Stefano Noferini, Sax Taxi, Trev Campbell, 10pm, \$5-\$10.

ACOUSTIC

Atlas Cafe: Bluegrass & Old-Time Music Jam Session, 8-10pm, free.
Bazaar Cafe: Acoustic Open Mic, 7pm
Hotel Utah: Willy Tea Taylor & The Good Luck Fellas, The Sumner Brothers, Brother Bob Sumner, 9pm, \$10.
Independent: Juana Molina, Emily Jane White, 8pm, \$15.
Lost Church: Bekah Barnett & Karmen Buttler, 8:15pm, \$10.
Plough & Stars: Tipsy House, 9pm, free.
Thee Parkside: DonCat, Matt Buetow, The Parmesans, 9pm, \$8.

JAZZ

Blush! Wine Bar: Doug Martin's Avatar Ensemble, 7:30pm, free.
Cafe Claude: Vijay Anderson Quartet, 7:30pm, free.
Cigar Bar & Grill: DU UY Quartet, 8pm
Le Colonial: Steve Lucky & The Rhumba Bums, 7:30pm
Level III: Sony Holland, 5-8pm, free.
Pier 23 Cafe: Peter Horvath, 5pm, free.
Royal Cuckoo: Charlie Siebert & Chris Siebert, 7:30pm, free.
Royale: Joe Baer Magnant Group, 9pm, free.
SFJAZZ Center: Alfredo Rodriguez Trio, playing in the Joe Henderson lab, 7 & 8:30pm, \$30.
Top of the Mark: Pure Ecstasy, 7:30pm, \$10.
Zingari: Barbara Ochoa, 7:30pm, free.

INTERNATIONAL

Cafe Cocomo: Somos el Son, El DJ X, 8pm, \$12.

MUSIC LISTINGS

FOR VENUE INFO, VISIT
SFBG.COM/VENUE-GUIDE

Pachamama Restaurant: "Jueves Flamencos," 8pm, free.
Red Poppy Art House: Jessica Fichot, 7:30pm, \$15-\$20.
Verdi Club: The Verdi Club Milonga, w/ Christy Coté, DJ Emilio Flores, guests, 9pm, \$10-\$15.

BLUES

50 Mason Social House: Bill Phillippe, 5:30pm, free.
Biscuits and Blues: Matt Andersen, 8pm, \$20.
Saloon: T-Wrex & The Primitive Rhythm, 4pm; Cathy Lemons, 9:30pm

SOUL

Yoshi's San Francisco: Les Nubians, 8 & 10pm, \$25-\$36.

FRIDAY 25

ROCK

Bottom of the Hill: Moving Units, The Lower 48, All Your Sisters, 9:30pm, \$12-\$14.
Brick & Mortar Music Hall: Sleeper Agent, HolyChild, Pagiins, 9pm, \$12-\$15.
El Rio: The Carriots, DJ Emotions, 10pm, free.
Hemlock Tavern: Scraper, Vial, Mane, Flesh World, 9pm, \$7.
Knockout: Dancer, The Chuckleberries, 6:30pm, \$5.
Lost Church: He Who Cannot Be Named, Imperial Pints, The Dead Sailor Girls, 8:15pm, \$10.
Milk Bar: Hidden in the Sun, Honey & Wax, Halcyonaire, 8:30pm, \$8-\$10.
Slim's: The Soft White Sixties, Chicano Batman, A Million Billion Dying Suns, 9pm, \$19.
Sub-Mission Art Space (Balazo 18 Gallery): Evil Twin, Los Banos, Freight Train, Hell on Wheels, 8pm, \$5.
Thee Parkside: Cruz, The Vitals, Down & Outlaws, 9pm, \$8.

DANCE

1015 Folsom: Cashmere Cat, Doc Daneeka, Bleep Bloop, DJ Dials, DJ Balance, The Pirate, 10pm, \$15
Audio Discotech: Miss Nine, Vitamindevo, Jonesy, 9:30pm, \$10 advance.
Beaux: "Manimal," 9pm
Cafe: "Boy Bar," w/ DJ Matt Consola, 9pm, \$5.
Cat Club: "Dark Shadows: The Haunted Mansion," w/ DJs Daniel Skellington, Melting Girl, Sage, and Mz. Samantha, 9:30pm, \$7 (\$3 before 10pm).
Cellar: "F.T.S.: For the Story," 10pm
DNA Lounge: Valerie Gentile, Everything Goes Cold, Unwoman, DJ Decay, 8:30pm, \$8-\$10.
EndUp: "Trade," 10pm, free before midnight.
Grand Nightclub: "We Rock Fridays," 9:30pm
Infusion Lounge: "Flight Fridays," 10pm, \$20.
Lookout: "HYSL: Handle Your Shit Lady," 9pm, \$3.
Madrone Art Bar: "I the '90s," w/ DJs Samala, Teo, Mr. Grant, & Sonny Phono, 9pm, \$5.
MatrixFillmore: "F-Style Fridays," DJ Jared-F, 9pm
Mercer: "Daylight," w/ J-Boogie, Sake One, Vikter Duplaix, HeyLove, 9pm, free.
Mezzanine: "Lights Down Low," w/ Felix Da Housecat, Todd Edwards, Tornado Wallace, Richie Panic, Sleazemore, Myles Cooper, 9pm, \$20.
Mighty: "Dis-co-theque: A Tribute to Disco & Disco House Music," w/ David Harness, Miguel Solari, Derek Hena, more, 9pm, \$5-\$10.
Monarch: DJ Three, Ryan Elliott, Tyrel Williams, 9:30pm, \$15 advance.
OMG: "Deep Inside," 9pm, free.
Public Works: Wait What, 9pm, \$8-\$10 advance.
Q Bar: "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9pm, \$3.
Rickshaw Stop: "Popsene," w/ Trust, Mozart's Sister, Until the Ribbon Breaks, plus DJs Aaron Axelsen, Omar, and Santa Muerte, 9pm, sold out.
Ruby Skye: AN21, Third Party, Taj, 9pm, \$20-\$35
S.F. Eagle: "Freak-E Friday," w/ DJ Mystic Ray, 9pm, \$5.
Slate Bar: "Darling Nikki," w/ DJs Durt, Finn, and Olga T, 9pm, \$5.
Temple: "#MajorRager," w/ Hot Mouth, DJ Crank, Tech Minds, Mariposa, Kimba Yagi, Mac Dreidel, more, 10pm, \$20.
Vessel: "Project X," w/ LA Riots, Matth, Animal Control, 10pm, \$10-\$30.

HIP-HOP

Elbo Room: Double Duchess, MicahTron, Oh Blimey!, 10pm, \$10.
EZ5: "Decompression," Fridays, 5-9pm
John Collins: "#Flow," w/ The Whooligan & Mikos Da Gawd, 10pm, free before 11pm
Mission Cultural Center for Latino Arts: "Vive Hip-Hop," 7pm, \$10.

ACOUSTIC

Bazaar Cafe: Claire Zager, 7pm
Chieftain: Ivor Collins, 8pm
Hotel Utah: Simon Townshend, 7:30pm, \$20-\$25.
Pa'ina: Ukulenny, 7pm, free.
Plough & Stars: The Shelby Foot Three, 9pm
Sports Basement: "Breakfast with Enzo," w/ Enzo Garcia, 10am, \$5.

JAZZ

Atlas Cafe: Mean to Me, 7:30pm, free.
Beach Chalet Brewery & Restaurant: Johnny Smith, 8pm, free.
Bird & Beckett: Chuck Peterson Quintet, 5:30pm
Jazz Bistro at Les Joullins: Charles Unger Experience, 7:30pm, free.
Level III: Sony Holland, Wednesdays-Fridays, 5-8pm, free.
Royal Cuckoo: Steve Lucky & Carmen Getit, 7:30pm
Savanna Jazz Club: Savanna Jazz Trio, 7pm, \$8.
SFJAZZ Center: Alfredo Rodriguez Trio, playing in the Joe Henderson lab, 7 & 8:30pm, \$35.
Sheba Piano Lounge: Steve Snelling Quartet, 9pm
Top of the Mark: Black Market Jazz Orchestra, 9pm, \$10.
Zingari: Joyce Grant, 8pm, free.

INTERNATIONAL

Amnesia: Baxtalo Drom, 9pm, \$10-\$15.
Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Boom Boom Room: La Gente, Makrú, DJ K-Os, 9:30pm, \$10-\$15.
Center for New Music: Paradox of Balance, 8pm, \$10-\$15.
Cigar Bar & Grill: Somos el Son, 10pm
Independent: Rupa & The April Fishes, Bang Data, 8:30pm, \$20.
Pachamama Restaurant: Cuban Night with Fito Reinoso, 7:30 & 9:15pm, \$15-\$18.
Pier 23 Cafe: Miguel Govea & Family, 8pm, free.

BLUES

Biscuits and Blues: Peach, 7:30 & 10pm, \$20.
Lou's Fish Shack: Robert "Hollywood" Jenkins, 8:30pm
Royale: Allister's Chicago Blues Jam, 9pm
Saloon: Jan Fanucchi, 4pm; Stan Erhart, 9:30pm

SOUL

Edinburgh Castle: "Soul Crush," w/ DJ Serious Leisure, 10pm, free.
Underground SF: "Sissy Strut," w/ The Handsome Young Men (DJs Ponyboy, Lil MC, Katie Duck, & Durt), 10pm, \$3-\$5.
Yoshi's San Francisco: Kenny Lattimore, 8 & 10pm, \$27-\$35.

SATURDAY 26

ROCK

Bender's: He Who Cannot Be Named, Tender, The Unfortunate Bastard, 10pm, \$5.
Bottom of the Hill: Lecherous Gaze, Hot Lunch, Wild Eyes, Planes of Satori, 9:30pm, \$10-\$12.
El Rio: Get Dead, Bad Cop/Bad Cop, Civil War Rust, 10pm, \$8.
Hemlock Tavern: Monuments Collapse, He Whose Ox Is Gored, Cold Blue Mountain, 5:30pm, \$6; Disappearing People, Lorelle Meets the Obsolete, Male Gaze, 9pm, \$6.
Knockout: No Alternative, The Offs, Western Addiction, High & Tight, 4pm, \$8+.
Slim's: Cool Water Canyon, PorkBelly, 9pm, \$15.
Sub-Mission Art Space (Balazo 18 Gallery): Ion, Serpent Crown, Viral, Xenotaph, 7:30pm, \$5.
Thee Parkside: Wild Moth, FF, Mane, Commodity, 9pm, \$7.

DANCE

Audio Discotech: "Modular," w/ Edu Imbernon, Pedro Arbulu, MFYRS, 9:30pm, \$10 advance.
BeatBox: "Bearthacuda," w/ DJ Paul Goodyear, 9pm, \$6-\$10.
Cat Club: "Right?!?: '90s Hip-Hop vs. '90s Pop," w/ DJs Tomas Diablo, Porter, Myster C, and Mr. Washington, 9:30pm, \$8 (free before 10pm).
DNA Lounge: "Bootie S.F.," w/ Smash-Up Derby, A+D, Jimi G, Marky Ray, Mace, Keith Kraft, Sharon Buck, Lucio K, more, 9pm, \$10-\$15.
Elbo Room: Suicide Commando, High-Functioning Flesh, Pure Ground, DJs Unit 77 & Crackwhore, 9pm, \$20-\$25.
EndUp: Shangri-La, 10pm, \$15-\$20
F8: "The Sound of Tomorrow," w/ Abjo, Andre Power,

CONTINUES ON PAGE 30 >>

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Kronika, Sevnth Wonder, 9pm, \$5-\$15.
Infusion Lounge: "Set," Fourth Saturday of every month, 10pm, \$20.
Knockout: "Galaxy Radio," w/ DJ Freshstep, Niklas, LeLphant, Plaza2a, Smac, Emils, Holly B, 9pm, free.
Lookout: "Bounce!," 9pm, \$3.
Mezzanine: Tipster, Benji Vaughan, Prophet Massive, Digital Rust, Nominus, 9pm, \$21-\$30.
Mighty: "Jus Dance," w/ Mr. V, Kenny Dope, Jayvi Velasco, Rated R, 10pm, \$15-\$20 advance.
Monarch: "Green Gorilla Lounge," w/ 6th Borough Project, DJ M3, more, 9:30pm, \$15-\$20 advance.
Public Works: The Scumfrog, Luxury, Mancub, 9:30pm, \$10-\$15 advance.
Rickshaw Stop: "Club 1994," w/ DJ Vin Sol, 10pm, \$10-\$20.
Ruby Skye: Stafford Brothers, 9pm, \$20 advance.
S.F. Eagle: Anniversary Party w/ DJ DAMnation, 9pm

Slate Bar: "Electric WKND," w/ The Certain People Crew, 10pm, \$5.
Stud: Dark Room, *Raja of RuPaul's Drag Race* fame joins Lady Bear, Lady Hyde, Drewnicorn, Rita Dambock, DJ Le Perv, more, 9:30pm, \$10
Temple: "Life," w/ Panic City, Mikey Tan, H3ady, more, 10pm, \$20.
Vessel: DJ Scotty Boy, Fyasko, 10pm, \$10-\$30.

Brick & Mortar Music Hall: Sick Jacken, Bambu, Gavlyn, Raw-G, 9pm, \$17-\$20.
Grant & Green Salon: Ilphonicus, 8pm
John Collins: "Nice," w/ DJ Apollo, 10pm, \$5.
Madrone Art Bar: "House Party," w/ DJs Spank Bank, Honeyknuckles, and Ma Yeah, 9pm, \$5 after 10pm
Mercer: "Trust," w/ DJs Goldenchylid, Platurm, and Teeko, 10pm, \$5 after 10:30pm
Mighty: DMC San Francisco Regional DJ Battle, hosted by DJ Apollo, noon, \$15-\$20.

Exit Theatre: Songwriter Saturdays w/ Dean Harlem, Melissa Lyn, Dane Ohri, Diana Gamaros, Bear Lincoln, 8pm, donation.
Hotel Utah: Hunters, Akron Engine, Ash Thursday, West Coast Wildfire, 9pm, \$8.
Lost Church: Mickelson, Rivrs, 8:15pm, \$10.
St. Cyprian's Episcopal Church: CBA Bluegrass Spring Jubilee, w/ Laurie Lewis & Kathy Kallick, Windy Hill, 8pm, \$15-\$18.
St. Luke's Episcopal Church: Sing Out of Darkness: Gotta Have Faith, w/ Julie Mayhew, Amy Obenski, Sugar Ponies, Mick Shaffer, more, 6pm

Alfred's Steakhouse: "Places We Remember, Songs We Can't Forget," feat. Benn Bacot, Josh Black, and Marilyn Cooney with Trio de Swing, 8pm, \$75.
Boom Boom Room: Skerik's Bandalabra, 9:30pm,

\$12-\$15.
Castello's Four Deuces: Key Lime Pie, 9pm, free.
Jazz Bistro at Les Jolins: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.
Savanna Jazz Club: Savanna Jazz Trio, 7pm, \$8.
SFIJAZZ Center: Alfredo Rodriguez Trio, playing in the Joe Henderson lab, 7 & 8:30pm, \$40.
Sheba Piano Lounge: The Robert Stewart Experience, 9pm
Zingari: Anne O'Brien, 8pm, free.

1015 Folsom: "Pura," 9pm, \$20.
Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10pm, \$5.
Cafe Cocomo: Mayito Rivera, plus DJs Walt Digz, Carlitos Way, Amilcar, and Antonio, 9pm, \$25.
Center for New Music: Paradox of Balance, 8pm, \$10-\$15.
Cigar Bar & Grill: Alexis y la Original, 10pm
El Rio: "Mango," 3pm, \$8-\$10.

Make-Out Room: "El SuperRitmo," w/ DJs Roger Mas & El Kool Kyle, 10pm, \$5 before 11pm
OMG: "Bollywood Blast," 9pm, \$5
Pachamama Restaurant: Eddy Navia & Pachamama Band, 8pm, free.
Revolution Cafe: Ayayu, 9:30pm
Space 550: "Club Fuego," 9:30pm

Biscuits and Blues: Earl Thomas & The Blues Ambassadors, 7:30 & 10pm, \$24.
Lou's Fish Shack: Willie G, 8:30pm
Plough & Stars: The Rattlecans, 9pm
Saloon: Dave Workman, 4pm; Ron Hacker, 9:30pm

Chapel: Otis (featuring Freddie Hughes, Erin Greenwell, and Sarah Vela), 9pm, \$15-\$18.
Edinburgh Castle: "Nightbeat," w/ DJs Primo, Lucky.

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and Dr. Scott, 9pm, \$3.
Independent: José James, Moonchild, 9pm, \$18.
Yoshi's San Francisco: Kenny Lattimore, 8pm, \$29.

SUNDAY 27

ROCK

Hemlock Tavern: Life Coach, Kikagaku Moyo, White Manna, 8:30pm, \$7.
Hotel Utah: A House for Lions, The Doyle Brothers, Ike Fonseca, 8pm, \$8-\$10.
Make-Out Room: Twin Trilogy, Hilsinger's Gogenschein, Future Space & Time, 7:30pm, \$8.

DANCE

440 Castro: "Sunday Furry Sunday," 4-10pm, \$1.
Audio Discotech: Mystery Skulls, 10pm, \$15-\$25.
Beaux: "Full of Grace: A Weekly House Music Playground," 9pm, free.
Cellar: "Replay Sundays," 9pm, free.
Edge: "'80s at 8," w/ DJ MC2, 8pm
Elbo Room: "Dub Mission," w/ Mexican Dubwiser, DJ Sep, Vinnie Esparza, 9pm, \$6 (free before 9:30pm).
EndUp: "T.Dance," 6am-6pm
F8: "Stamina," w/ Loxy, Method One, Jamal, 10pm
Knockout: "Sweater Funk," 10pm, free.
Lookout: "Jock," Sundays, 3-8pm, \$2.
MatrixFillmore: "Bounce," w/ DJ Just, 10pm
Monarch: "Black Magic Disko," w/ Powel, Santiago Lopez, Peter Blick, 9pm, \$10.
Parlor: "Sunday Sessions," w/ DJ Marc deVasconcelos, 9pm, free.
Q Bar: "Gigante," 8pm, free.
S.F. Eagle: "1982," w/ DJ Catracho & Wagz, 7pm, \$5.
The Stud: "Cognitive Dissonance," 6pm
Temple: "Sunset Arcade," 9pm, \$10.

HIP-HOP

Boom Boom Room: "Return of the Cypher," 9:30pm
Mezzanine: "The Gift," w/ Ruby Red-I, 10pm, \$15.
Ruby Skye: Curren\$, 8pm, \$25 advance.

ACOUSTIC

Amnesia: Zoe Muth, Eight Belles, Indiana Hale, Pony Hunt, 9pm, \$10.
Bazaar Cafe: Manjali Light, Josh Beemish, Amie Penwell, Tommy P, 6pm
Bird & Beckett: NilssonFest 2014, w/ Joshua Raoul Brody, Christopher Gray, and guests, 4:30pm
Chieftain: Traditional Irish Session, 6pm
Croatian American Cultural Center: Festival of the Mandolins, w/ The Aurora Mandolin Orchestra, Radim Zenkl, The Seabright Serenaders, Kenny Hall Tribute Band, 1pm, \$15-\$20.
Lucky Horseshoe: Bernal Mountain Bluegrass Jam, 4pm, free.
Madrone Art Bar: Spike's Mic Night, Sundays, 4-8pm, free.
Milk Bar: John Calvin, 5pm, free.
Plough & Stars: Seisiún with John Sherry & Kyle Thayer, 9pm

JAZZ

Jazz Bistro at Les Joulins: Bill "Doc" Webster & Jazz Nostalgia, 7:30pm, free.
Madrone Art Bar: "Sunday Sessions," 10pm, free.
Musicians Union Local 6: Rent Romus' Lords of Outland, 7:30pm, \$8-\$10.
Pier 23 Cafe: Legends & Friends, 5pm, free.
Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30pm, free.
San Francisco Community Music Center: Free Sax, 8pm, \$10.
Savanna Jazz Club: Savanna Jazz Jam with David Byrd, 7pm, \$5.
SFJAZZ Center: Alfredo Rodriguez Trio, playing in the Joe Henderson lab, 5:30 & 7pm, \$30.
Zingari: Barbara Ochoa, 7:30pm, free.

INTERNATIONAL

Atmosphere: "Hot Bachata Nights," w/ DJ El Guapo, 5:30pm, \$10-\$20.
Bissap Baobab: "Brazil & Beyond," 6:30pm, free.
Cana Cuban Parlor: "La Havana," w/ DJs Mind Motion, WaltDigz, and I-Cue, Sundays, 4-9pm
El Rio: Salsa Sundays, 3pm, \$8-\$10.
Revolution Cafe: Balkan Evening Dance, 8:30pm
Thirsty Bear Brewing Company: "The Flamenco Room," 7:30 & 8:30pm

BLUES

Lou's Fish Shack: Nat Bolden, 4pm
Saloon: Blues Power, 4pm; The Door Slammers, 9:30pm
Sheba Piano Lounge: Bohemian Knuckleboogie, 8pm, free
Swig: Sunday Blues Jam with Ed Ivey, 9pm

MONDAY 28

ROCK

Brick & Mortar Music Hall: Beekeepers, Baus, Sweat Lodge, 9pm, \$5.
Elbo Room: Saylor, ChristianCrow, Proto, 9pm, \$6.
Knockout: Zyanose, Frenzy, Absolut, Provos, 9:30pm, \$8.
Rickshaw Stop: Howler, Vision, Union Pacific, 8pm, \$10-\$12.
Sub-Mission Art Space (Balazo 18 Gallery): Circle Takes the Square, Calculator, Leer, Left Astray, Lil Dowager, 7:30pm, \$10.

DANCE

DNA Lounge: "Death Guild," w/ DJs Decay, Joe Radio, Melting Girl, & guests, 9:30pm, \$3-\$5.
Q Bar: "Wanted," w/ DJs Key&Kite and Richie Panic,

9pm, free.
Underground SF: "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10pm, free.

ACOUSTIC

Bazaar Cafe: West Coast Songwriters Competition, 7pm
Center for New Music: "The Contemporary Guitar," w/ The SF Conservatory Guitar Department, 7pm, \$5-\$15.
Fiddler's Green: Terry Savastano, 9:30pm

TUESDAY 29

ROCK

Amnesia: Sioux City Kid, Elliott Randall & The Deadmen, Marty O'Reilly & The Old Soul Orchestra, 9:15pm, \$7-\$10.

Elbo Room

WED

4/23
9PM
\$5 B4
10:30PM
\$7 AFTER

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BODYSHOCK
FEATURING MARK PISTEL
(CONSOLIDATED, HERCULES & LOVE AFFAIR),
AND VANDALAZE (LIVE)
PLUS RESIDENT DJ CRACKWHORE

THU

4/24
9:30 PM
\$5 B4
10:30PM
\$8 AFTER

AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS
WITH DJS/HOSTS
PLEASUREMAKER
& SENOR OZ
AND RESIDENT PERCUSSIONISTS

FRI

4/25
10PM
\$10

ELBO ROOM PRESENTS
DOUBLE DUCHESS
MICAHTRON,
OH BLIMEY!
DJ JENNA RIOT

SAT

4/26
9PM
\$20 ADV
\$25 DOOR

BODYSHOCK PRESENTS
SUICIDE COMMANDO
(BELGIUM)
PLUS FROM LA
HIGH-FUNCTIONING FLESH,
PURE GROUND
AND RESIDENT DJS
CRACKWHORE & UNIT 77

SUN

4/27
9PM
FREE B4
9:30PM
\$6 AFTER

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MON

4/28
9PM
\$6

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TUE

4/29
9PM
\$10
\$6 W/FLIER

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PLUS DJS
FACT.50 & TOMAS DIABLO

WED

4/30
9PM
FREE

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FRI 5/2
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Sounds of silence

Nina Raine's 'Tribes' explores a specific and general deafness

BY ROBERT AVILA
arts@sfbg.com

THEATER How we hear — or if we hear — is to some extent a matter of association. We're inclined to listen to, take seriously, and treat as equal those people with whom we identify and can sympathize, people who seem to share basic things, including certain values, with us. Such is the implication (and provocation) in English playwright Nina Raine's engaging drama, *Tribes*, which roots itself in an eccentric London family — one of whose members is deaf — in order to explore wider social questions of affiliation and communication, exclusion and indifference. The play in this way takes on literal and metaphorical deafness, exploring clan-like thinking and behavior in and through the politics of the deaf community.

The serious questions at the heart of the play, however, come agreeably packaged in a very loud and amusing family of cantankerous extraverts headed by a former scholar turned author named Christopher (a gruffly and charmingly expansive Paul Whitworth) and his wife, a novice novelist named Beth (a cheerful yet concerned Anita Carey, in an admirably supple performance). The household has recently expanded to former proportions with the return of grown 20-something children Sylvia (Nell Geisslinger) and Daniel (Dan Clegg), who rejoin their grown and deaf brother, Billy (a sympathetic, impressively complex James Caverly), around the family's book-lined living room (in Todd Rosenthal's detailed, naturalistic scenic design, which transforms when necessary into offsite locations or inner spaces via Christopher Akerlind's mutable lighting and Jake Rodriguez's evocative sound design).

We meet this dysfunctional, codependent set of oddball overachievers and outcasts around the long table to the left of center stage, where they engage in clearly quotidian bouts of whining and dining. "Why am I surrounded by my children again," wonders Christopher rhetorically. "When



are you going to fuck off?"

Playwright Raine has an ear for the kinds of cruel jabs, off-color remarks, and outrageous propositions that, it seems, only a family can indulge in (let alone get away with) without so much as a tremor of trepidation or regret. In this smarty secular Jewish household, that sniping is especially vituperative, colorfully earthy (especially in Dad's frequent bon mots), and colored over by an intellectual hue: Christopher's pet theme is the rootedness of feeling and personality in language. Daniel, plagued by a damning superego that has produced condemnatory voices in his head, is writing a thesis more or less arguing the opposite — that language does not determine meaning. His socially awkward sister, meanwhile, has taken up the pursuit of music (where feeling transcends language), singing opera in pubs. Moreover, despite their constant assailing of one another, there's a collective pride undergirding it all — a satisfied sense of the family's own positive difference from the rest of the (alternatingly intimidating and pitiable) world.

But, notably, these animated discussions among the family tribe, with which the play begins, rarely include Billy. When he speaks — in the pronounced but muted tones of someone who does not completely hear his own voice — it's usually to ask what everyone else is talking about. Treated as an equal (with a nonchalance bordering at times on indifference) and yet simultaneously eclipsed by his loudmouthed, self-involved relatives, Billy ironically stands out (to us) by virtue of his quiet remove.

He soon breaks free and into clearer view after meeting a woman named Ruth (a sharp and vital Elizabeth Morton) with whom he falls instantly in love. Ruth is losing her hearing, but coming from deaf parents, she is well acquainted with the community and culture of the deaf. This does not make her transition any

easier, however. Indeed, it complicates it in subtle ways. More than any other character, she straddles both worlds: the hearing and the non-hearing. It makes her both threatening and attractive to Billy's family, who fear Billy's categorization and cooptation as part of a deaf minority.

Billy, unusually adept at lip reading and emboldened by his love for Ruth and the community she provides access to, takes a job with a law court providing crucial transcriptions from audio-less video for criminal trials. This allows him to move out of the family home for the first time. Ruth teaches him ASL, which he begins to use more and more exclusively. Both he and Ruth meanwhile confront a family that places a premium on the connection between language and feeling. From this constellation of voices and positions, a serious split emerges that throws the family into a tailspin while asking a series of stimulating questions about where, and how, we belong.

Raine's 2010 play (originally produced by London's Royal Court Theatre) gets a spirited, involving production from Berkeley Rep and director Jonathan Moscone. Moscone (the artistic director of California Shakespeare Theater who excelled at another contemporary family-social drama when he helmed Bruce Norris's *Clybourne Park* at ACT) stirs the hornet's nest of mad, madcap family living with an expert hand, and his fine cast delivers Raine's witty (albeit sometimes too thematically forceful) dialogue with precision and ease. If the play wraps up a little abruptly, it also leaves much in the ensuing silence to continue listening to. **SFBG**

TRIBES

Through May 18
Tue and Thu-Sat, 8pm (also Sat, 2pm);
Wed and Sun, 7pm (also Sun, 2pm; no
2pm show May 18), \$29-99
Berkeley Repertory Theatre
2015 Addison, Berk
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WED, APR 30

LOS RAKAS

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DAWN GOLDEN

FRI, MAY 2

5 YR ANNIVERSARY

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THE EL VEZ
PUNK ROCK REVUE
THE SCHITZOPHONICS, DIANA DEATH

TUE, MAY 6
THE PAINS OF BEING PURE AT HEART
FEAR OF MEN, ABLEBODY

WED, MAY 7
WE ARE SCIENTISTS
PAWS

THU, MAY 15
CONNAN MOCKASIN
KIRIN J CALLINAN, LIAM FINN

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Image: Kevin Cortez

ARTS + CULTURE STAGE LISTINGS

NOT A GENUINE BLACK MAN'S BRIAN COPELAND PHOTO BY JOAN MARCUS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at lists@sfbg.com.

THEATER

OPENING

Communiqué N°10 Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$10-50. Previews Fri/25-Sat/26, 8pm; Sun/27, 7pm. Opens May 1, 7:30pm. Runs Thu, 7:30; Fri-Sat, 8pm (also Sat, 2pm); Sun, 5pm. Through May 25. Cutting Ball Theater closes its 15th season with the American premiere of Samuel Gallet's drama inspired by recent racial tensions in France.

The Suit ACT's Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-120. Previews Wed/23-Sat/26 and Tue/29, 8pm (also Sat/26, 2pm); Sun/27, 7pm. Opens April 30, 8pm. Runs Wed-Sat, 8pm (also Sat and May 7 and 14, 2pm); Sun, 2pm (May 18, show at 1pm); Tue, 7pm (May 13, show at 8pm). Through May 18. ACT performs Peter Brook, Marie Hélène Estienne, and Franck Krawczyk's music-infused drama about betrayal and resentment adapted from the short story by South African author Can Themba.

BAY AREA

Not a Genuine Black Man Osher Studio, 2055 Center, Berk; www.berkeleyrep.org. \$30-45. Previews Wed/23, 7pm; Thu/24, 8pm. Opens Fri/25, 8pm. Runs Wed, 7pm (no shows May 14, 21, or 28); Thu-Sat, 8pm (no shows May 3 or 9-10). Through May 31. Brian Copeland brings his acclaimed, long-running solo show to Berkeley Rep for a 10th anniversary limited run.

ONGOING

E-i-E-i-OY! In Bed with the Farmer's Daughter NOHSpace, 2840 Mariposa, SF; www.vivienstrauss.com. \$20. Fri-Sat, 8pm. Through May 10. Vivien Strauss performs her autobiographical solo show.

Feisty Old Jew Marsh San Francisco Main Stage, 1062 Valencia, SF; www.themarsh.org. \$25-100. Sat, 8pm; Sun, 7pm.

Extended through May 4. Charlie Varon performs his latest solo show, a fictional comedy about "a 20th century man living in a 21st century city."

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

Pearls Over Shanghai Hypnodrome Theatre, 575 10th St, SF; www.thrillpeddlers.com. \$30-35. Thu-Sat, 8pm. Through May 31. Five years ago, Thrillpeddlers breathed new life into a glitter-dusted piece of Sixties flotsam, beautifully reimagining the Cockettes' raunchy mock-opera *Pearls Over Shanghai* (in collaboration with several surviving members of San Francisco's storied acid-drag troupe) and running it for a whopping 22 months. Written by Cockette Link Martin as a carefree interpretation of a 1926 Broadway play, the baldly stereotyped *Shanghai Gesture*, it was the perfectly lurid vehicle for irreverence in all directions. It's back in this revival, once again helmed by artistic director Russell Blackwood with musical direction by Cockette and local favorite Scrumby Koldewyn. But despite the frisson of featuring some original-original cast members — including "Sweet Pam" Tent (who with Koldewyn also contributes some new dialogue) and Rumi Missabu (regally reprising the role of Madam Gin Sling) — there's less fire the second time around as the production straddles the line between carefully slick and appropriately sloppy. Nevertheless, there are some fine musical numbers and moments throughout. Among these, Zelda Koznoffsky, Birdie-Bob Watt, and Jesse Cortez consistently hit high notes as the singing Andrews Sisters-like trio of Americans thrown into white slavery; Bonni Suval's Lottie Wu is a fierce vixen; and Noah Haydon (as the sultry Petrushka) is a class act. Koldewyn's musical direction and piano accompaniment, meanwhile, provide strong and sure momentum as well as exquisite atmosphere. (Avila)

The Provoked Wife Fort Mason Center, Southside Theater, SF; www.generationtheatre.com. \$15-35. Thu-Sat, 8pm; Sun, 3pm. Through May 4. Generation Theatre performs Sir John Vanbrugh's Restoration comedy.

Shit & Champagne Rebel, 1772 Market, SF; shitandchampagne.eventbrite.com. \$25. Fri-Sat, 8pm. Open-ended. D'Arcy Drollinger is Champagne

White, bodacious blond innocent with a wicked left hook in this cross-dressing '70s-style *White*-sploitation flick, played out live on Rebel's intimate but action-packed barroom stage. Written by Drollinger and co-directed with Laurie Bushman, this high-octane camp send-up of a favored formula comes dependably stocked with stock characters and delightfully protracted by a convoluted plot — all of it played to the hilt by an excellent cast. (Avila)

Sleeping Cutie: A Fractured Fairy Tale Musical Thick House, 1695 18th St, SF; sleepingcutiemusical.tix.com. \$30-40. Thu-Sat, 8pm; Sun, 2pm. Though May 11. Off a Cliff Productions and PlayGround present Diane Sampson and Doug Katsaros' world-premiere musical.

The Speakeasy Undisclosed location (ticket



buyers receive a text with directions), SF; www.the-speakeasysf.com. \$70 (gambling chips, \$5-10 extra; after-hours admission, \$10). Thu-Sat, 7:40, 7:50, and 8pm admittance times. Extended through May 24. Boxcar Theatre's most ambitious project to date is also one of the more involved and impressively orchestrated theatrical experiences on any Bay Area stage just now. An immersive time-tripping environmental work, *The Speakeasy* takes place in an "undisclosed location" (in fact, a wonderfully redesigned version of the company's Hyde Street theater complex) amid a period-specific cocktail lounge, cabaret, and gambling den inhabited by dozens of Prohibition-era characters and scenarios that unfold around an audience ultimately invited to wander around at will. At one level, this is an invitation to pure dress-up social entertainment. But there are artistic aims here too. Intentionally designed (by co-director and creator Nick A. Olivero with co-director Peter Ruocco) as a fractured super-narrative — in which audiences perceive snatches of overheard stories rather than complete arcs, and can follow those of their own choosing — there's a way the piece becomes specifically and ever more subtly about time itself. This is most pointedly demonstrated in the opening vignettes in the cocktail lounge, where even the ticking of Joe's Clock Shop (the "cover" storefront for the illicit 1920s den inside) can be heard underscoring conversations (deeply ironic in historical hindsight) about war, loss, and regained hope for the future. For a San Francisco currently gripped by a kind of historical double-recurrence of the roaring Twenties and dire Thirties at once, *The Speakeasy* is not a bad place to sit and ponder the simulacra of our elusive moment. (Avila)

"Standing On Ceremony: The Gay Marriage Plays" New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed/23-Sat/26, 8pm; Sun/27, 2pm. New Conservatory Theatre Center performs short plays about marriage equality by Mo'Gaffney, Neil LaBute, Wendy MacLeod, Paul Rudnick, and others.

Tipped & Tippy Marsh Studio Theater, 1062 Valencia, SF; www.themarsh.org. \$20-50. Sat, 5pm; Sun, 7pm. Extended through May 17. Last fall's San Francisco Fringe Festival began on a high note with Jill Vice's witty and deft solo, *Tipped & Tippy*, and

the Best of Fringe winner is now enjoying another round at solo theater outpost the Marsh. Without set or costume changes, Vice (who developed the piece with Dave Dennison and David Ford) brings the querulous regulars of a skid-row bar to life both vividly and with real quasi-Depression-Era charm. She's a protean physical performer, seamlessly inhabiting the series of oddball outcasts lined up each day at Happy's before bartender Candy — two names as loaded as the clientele. After some hilarious expert summarizing of the do's and don'ts of bar culture, a story unfolds around a battered former boxer and his avuncular relationship with Candy, who tries to cut him off in light of his clearly deteriorating health. Her stance causes much consternation, and even fear, in his barfly associates, while provoking a dangerous

showdown with the bar's self-aggrandizing sleazeball owner, Rico. With a love of the underdog and strong writing and acting at its core, *Tippy* breezes by, leaving a superlative buzz. (Avila)

The World's Funniest Bubble Show

Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-11. Sun, 11am. Extended through May 25. The popular, kid-friendly show by Louis Pearl (aka "The Amazing Bubble Man") returns to the Marsh.

BAY AREA

The Coast of Utopia Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-35 (three-show marathon days, \$100-125). Three-play marathon Sat/26. *Part Three: Salvage* runs through Sun/27. Check website for showtime info. Shotgun Players performs Tom Stoppard's epic *The Coast of Utopia* trilogy.

East 14th Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$20-50. Fri/25, 8pm; Sat/26, 8:30pm. Don Reed's hit autobiographical solo show returns to the Marsh Berkeley.

Fences Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$37-58. Tue and Thu-Sat, 8pm (also Thu/24, 1pm; May 3 and 10, 2pm); Wed, 7:30pm; Sun, 2 and 7pm. Through May 11. Marin Theatre Company performs August Wilson's Pulitzer- and Tony-winning drama, with an all-star cast of Bay Area talent: Carl Lumbly, Steven Anthony Jones, and Margo Hall.

Geezer Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$25-50. Thu/24, 8pm; Sat/26, 5pm. Geoff Hoyle moves his hit comedy about aging to the East Bay.

The Hound of the Baskervilles Mountain View Center for the Performing Arts, 500 Castro, SF; www.theatreworks.org. \$19-73. Wed/23, 7:30pm; Thu/24-Sat/26, 8pm (also Sat/26, 2pm); Sun/27, 2 and 7pm. TheatreWorks performs Stephen Canny and John Nicholson's comedic send-up of Sherlock Holmes.

Johnny Guitar, the Musical Masquers Playhouse, 105 Park Place, Point Richmond; www.masquers.org. \$22. Fri/25-Sat/26, 8pm. Masquers Playhouse performs the off-Broadway hit based on the campy Joan Crawford Western.

The Letters Harry's UpStage, Aurora Theatre Company, 2081 Addison, Berk; www.auroratheatre.org. \$28-32. Previews Wed/23, 8pm. Opens Thu/24, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through June 1. Aurora Theatre Company showcases its new second-stage performance space with John W. Lowell's suspenseful thriller.

Sleuth Center REPeritory Company, 1601 Civic, Walnut Creek; www.centerrep.org. \$33-54. Wed/23, 7:30pm; Thu/24-Sat/26, 8pm (also Sat/26, 2:30pm). Center REPeritory Company performs Anthony Shaffer's classic, Tony-winning thriller.

Smash Dragon Theatre, 2120 Broadway, Redwood City; www.dragonproductions.net. \$30. Thu-Sat, 8pm; Sun, 2pm. Through May 4. Dragon Theatre performs Jeffrey Hatcher's political comedy.

Tribes Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$29-99. Tue and Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm; no 2pm show May 18). Through May 18. Berkeley Rep performs Nina Raine's family drama about a young deaf man who comes of age.

The 25th Annual Putnam County Spelling Bee Julia Morgan Theater, 2640 College, Berk; www.berkeleyplayhouse.org. \$18-60. Fri, Thu/24, and May 1, 7pm; Sat, 1 and 6pm; Sun, noon and 5pm. Through May 4. Berkeley Playhouse performs the Tony-winning musical comedy.

Wittenberg Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Tue, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through May 4. Aurora Theatre Company performs David Davalos' comedy about reason versus faith. **SFBG**

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Events for First-Timers

Baile en la Calle: The Mural Dances
Epiphany Productions Sonic Dance Theater
Sun, May 4, 11am, Balmy Alley, SF
Four different companies offer dance interpretations of the murals along the Mission's Balmy Alley.

Fun with the Family

Contemporary, Modern, Ballet, Jazz and Breakdancing
Sat, May 3, 1pm,
RoCo Dance & Fitness, Mill Valley
Come to the open rehearsals of breakdancing, modern, ballet, jazz and contemporary for RoCo's upcoming youth performances.

Travel the Globe

International Folk Dance
Stanford International Dancers
Fri, Apr 25, 8pm,
First Baptist Church Event Hall, Palo Alto
Explore, learn and participate in dances originating from cultures worldwide.

Health and Fitness

Bellydance Cardio and Combos
Fri, May 2, 7:30pm,
Halanda Studio, San Jose
This class is designed to improve your stamina, work your curves and provide combinations of many styles to add to your repertoire.

New This Year

Bay Pointe Ballet Company Rehearsal
Sat, May 3, 1pm, Bay Pointe Ballet, S. SF
Observe the dancers of Bay Pointe Ballet's professional company in class and rehearse for their upcoming performance.

Inside the Dancer's Studio

Open Rehearsal
Cal State East Bay Dance Touring Company
Wed, Apr 30, 6:30pm, CSU East Bay, Hayward
Watch the dancers run through their pieces for the Informal Dance Faculty Concert.

Wild and Playful

Carnaval Showgirl Awakening
Dance Technique
Hot Pink Feathers, Mon, Apr 28, 8pm,
Abad  Capoeira Arts Center, SF
Flirt with the movement vocabularies of burlesque, belly dance, samba, mambo & MGM movies from the Golden Age of Hollywood.

Closing Weekend

SF Ballet Company Class
Sat, May 3, 12pm,
War Memorial Opera House, SF
Watch the dancers of SF Ballet in action in a Company class.

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Top Row (L-R): Photo by Kegan Marling; Guru Shradha and Tarangini School of Kathak Dance, Photo by Amitava Sarkar; Rashad Pridgen, Courtesy of Artist; Hala Dance, Photo by Carl Sermon

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ARTS + CULTURE ON THE CHEAP

Listings are compiled by Guardian staff. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 23

Susie Hara Green Arcade, 1680 Market, SF; www.thegreenarcade.com. 7pm, free. The author launches her new noir, *Finder of Lost Objects*.

"101 Vagina"

Goforaloop Gallery, 1458 San Bruno, SF; www.101vagina.com.

Noon-8pm. Free.

Through Sun/27.

Exhibit of 101 photographs (by artist Philip Werner) and 101 accompanying stories (by each photo's subject) celebrating the female body.

Gertrude Stein centennial

SF Public Library, Main Branch, 100 Larkin, SF; www.sfpl.org. 6-7pm, free. Celebrate the author's *Tender Buttons* with editor Seth Perlow and guests Michelle Tea, Juliana Spahr, and Renate Stendahl.

"Word Performances"

Lost Church, 65 Capp, SF; www.wordperformances.com. 8pm, \$14. Poetry, prose, comedy, fiction, and memoir reading with Tina D'Elia, John Panzer, Ginger Murray, Tomas Moniz, and others, plus music by the Mark Growden Trio.

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SATURDAY 26

"Bug Day!" Randall Museum, 199 Museum Wy, SF; www.randallmuseum.org. 10am-2pm, \$3. Family fun day all about bugs, with an "Insect Olympics," honeybee hives, bug-related crafts, edible bugs, and more.

"Make It Reign 2014" Runway Style House Boutique, 1635 Broadway, Oakl; oaklandfashion.wordpress.com. 8pm, \$5. Fashion show highlighting 18 Oakland and Bay Area indie designers.

Treasure Island Flea Great Lawn, Treasure Island; www.treasureislandflea.com. 10am-4pm, \$3. Through Sun/27. It's wine month at Treasure Island Flea — because nothing makes shopping more fun than a wine-tasting break. Also new: a produce part, a new section for DIY workshops, and more.

"Wrong's What I Do Best" Walter and McBean Galleries, San Francisco Art Institute, 800 Chestnut, SF; sfai.edu/walter-and-mcbean-galleries. 7-10pm, free. Exhibit through July 26. Group show examining "the self-searing impulses of artists playing the role of one's self as someone else."

SUNDAY 27

Northern California Book Awards SF Public Library, Main Branch, 100 Larkin, SF; www.sfpl.org. 1-4pm, free. This year's award-winning authors read, discuss, and sign their works.

Pacific Coast Dream Machines Show Half Moon Bay Airport, 9850 N. Cabrillo Hwy, Half Moon Bay; www.miramarevents.com. 10am-4pm, \$5-20. Showcase of more than 2,000 antique, classic, custom, and exotic motorized marvels, plus boats, aircraft, live music, a "kidzone," and more.

SF Native Plant Garden Tour Various locations, SF; www.sfnativegardentour.org. 11am-3pm, free. Check the website for the self-guided tour route, which offers a chance to see San Francisco-specific and Bay Area-native plants in gardens both wild and carefully tended.

MONDAY 28

Tess Taylor and D.A. Powell City Lights Bookstore, 261 Columbus, SF; www.citylights.com. 7pm, free. The poets read from their works, including Taylor's new collection *The Forage House*.

TUESDAY 29

"Customs and Traditions of Ohlone Natives in the Bay Area" St. Philip's Catholic Church, 725 Diamond, SF; www.sanfranciscohistory.org. 7:30pm, \$5. SF History Association presents this talk by Ruth Orta and her daughter, Ramona Garibay, descendants of the Ohlone/Bay Miwok native people of the Bay Area.

Pamela Turner Saylor's Restaurant (upstairs room), 2009 Bridgeway, Sausalito; www.acs-sf-bay.org. 7-9pm, \$5. The science writer, author of *The Dolphins of Shark Bay*, discusses bottlenose dolphins. **SFBG**



WHITE HEAD BY ASHLEY BICKERTON APPEARS IN THE SAN FRANCISCO ART INSTITUTE'S GROUP EXHIBITION "WRONG'S WHAT I DO BEST," OPENING SAT/26.



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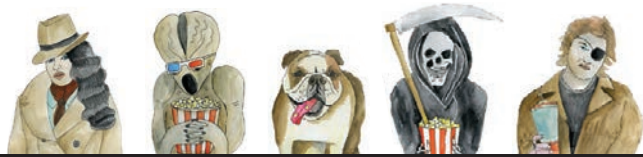
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BY CHERYL EDDY
cheryl@sfbg.com

SFIFF First things first: Brand-new San Francisco Film Society Executive Director Noah Cowan's two favorite movies are 1942 Preston Sturges screwball comedy *The Palm Beach Story* and 1974 disaster drama *The Towering Inferno*. Appropriately, our first meeting takes place in downtown San Francisco, where that fictional world's tallest building (containing Steve McQueen, Paul Newman, Faye Dunaway, Fred Astaire, and O.J. Simpson, among others) went up in flames.

Cowan is very freshly transplanted from his native Toronto, where he worked for years in various roles at the Toronto International Film Festival; his career highlights also include co-founding Cowboy Pictures and the Global Film Initiative. He's so new in town that his 12-year-old greyhound, Ruckus, has yet to make the move ("He's gonna come down in the fall, because it's been so busy, and I'm traveling a lot this summer"); he's barely had time to find an apartment (home is now the Inner Sunset) and get his bearings.

But the San Francisco International Film Festival, now in its 57th year, waits for no man — not even *this* man, SFFS' fourth executive director after the deaths of Graham Leggat in 2011 and Bingham Ray in 2012, and the brief tenure of Ted Hope, who began a new job at Fandor earlier this year. As the fest ramps up to its opening this week, the energetic Cowan — a huge San Francisco fan — gives the impression of someone who plans on going the distance.

SF Bay Guardian So, you started in early March, and the festival begins April 24. You're plunging right into it!

Noah Cowan Yeah! But I think it's better that way, because I'm experiencing the key event of the organization. I was able to help out at the very last minute on a few of the bigger films, but [starting right before

New direction

SFIFF] allowed me to see the tail end of the programming process, and start thinking about ways we want to move things in the future.

SFBG How does this job differ from what you were doing previously?

NC My role in Toronto was really as an artistic leader, as opposed to an executive leader. Obviously there's artistic-leadership aspects of my current job, but I have the benefit here of three really capable artistic heads: [director of programming] Rachel Rosen, who runs the festival and our other film screening programs; [Filmmaker360 director] Michelle Turnure-Salleo, who runs the filmmaker services and filmmaking area; and Joanne Parsont, who is a gifted director of education. I'm more strategic guidance and day-to-day administration, really learning how to run and expand and change the business.

In my career, I've gone back and forth between these two tendencies. I really feel now that I want to be back in the executive director's seat. I was co-president of my own business for almost 10 years, and I've really missed that — the ability to mentor staff and to shape the overall tone of an institution. San Francisco provides unusually interesting opportunities for making a new kind of institution. It's just a place that loves invention, and the people, including our board, have a real can-do attitude about change. For me, it's a dream come true! I just need to get through the festival [laughs] to get a breath.

There are certain holdovers from my role in Toronto, where we built a crazy big building, [the TIFF Bell Lightbox, which opened in 2010]. There's nothing else like it in the



world of film, and I had the great honor and privilege of being able to oversee the artistic life of that building. Maybe some things that we did there aren't going to translate here, but some of them will. We engaged in a lot of pilots in education and film-community outreach that taught me some valuable lessons about how those can and can't work, and what's changed about education now that we're in the digital world.

In addition, I've learned the pros and cons of having your own theater space. While I'm highly optimistic that we'll have alliances in the future where we'll be able to have a year-round screening presence, I'm going to be pretty cautious about how we go about that from a business perspective.

SFBG SFFS already has several special presentations and mini-festivals throughout the year (Taiwan Film Days, French Cinema Now, etc.) When you say "year-round," do you mean an increase in programming? Weekly screenings?

NC What would exactly happen in

SF Film Society head Noah Cowan eagerly awaits his first SFIFF

that theater is still a question. Maybe it's just these small festivals that we have. I think there's something about being associated with a permanent space, even if you don't own it, that is really important for a film institution — to really be anchored. Film is kind of a retail business in a funny way, and while festivals are the Black Friday of film going, you need to have a sustainable relationship with your audience to be able to grow it, and to have them trust you to follow different pathways.

SFBG Fortunately, like Toronto, San Francisco has a built-in audience of film fanatics.

NC It's interesting here — it's more diffuse environment. While there are a lot of film festivals in Toronto, there are a *million* in San Francisco and in the Bay Area in general, and there's positives and negatives about that. When I have a second, after our festival, I'm looking forward to reaching out and understanding the needs of other film organizations in the city, and how we might be able to help. So far, this has felt like a city that really welcomes collaboration, so I hope we'll be able to have some really exciting conversations.

SFBG What are you most excited about at this year's SFIFF?

NC I really like this festival. There are a number of terrific films. I really like Rachel Rosen's taste! Very much like the Toronto festival, the San Francisco festival is really focused on audiences: what kind of audiences are going to be interested in what kinds of films, and in general, an eye to audience

enjoyment in the selections, even for films that are on the difficult side. There's a thoughtfulness to the kinds of responses that the programmers would like to elicit, which really fits in with my own philosophies of why film festivals and film organizations are generally on the planet.

In terms of individual films, there are some films that I've championed before that are here, like Roberto Minervini's *Stop the Pounding Heart*, or James Franco's *Child of God*, which I was the programmer of this past year in Toronto. I'm happy to see them again! And then there's some new work, particularly in the documentary area, that really impresses me — films like *Art and Craft* and *Burt's Buzz*, which are really strong and really accessible.

And then, of the many elements that drew me to San Francisco, probably the biggest one was the incredible work that we're doing in making films. So I'll be paying very special attention to the San Francisco Film Society-supported films — we have seven films that we've supported, strictly church and state in terms of being selected for the festival, that are going to be here because they're just the best films of the year, particularly from an American independent perspective. I'm just so delighted that we can have these deep, family associations with films like *Hellion*, *Little Accidents*, and *Manos Sucias*. These are all films of really high caliber that are going to be among the most talked-about films of the year. **SFBG**

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BY CHERYL EDDY
cheryl@sfbg.com

SFIFF “I’m the wrong kind of person to be really big and famous,” Elliott Smith admits in *Heaven Adores You*, Nickolas Rossi’s moving portrait of the late indie musician, who went from regional star to superstar after his Oscar nomination for 1997’s *Good Will Hunting*. “It was fun ... for a day,” Smith reflects — and anyone who saw Smith’s hushed Academy Awards performance, on a night that also included Celine Dion’s chest-thumping rendition of “My Heart Will Go On,” has likely never forgotten it.

But *Heaven* isn’t overly concerned with Smith’s sudden celebrity and mysterious end (in 2003, he was found with two apparently self-inflicted stab wounds to the chest, but his death was ruled “undetermined,” rather than a suicide). Instead, it’s an artfully crafted study of a unique talent, avoiding music doc clichés in favor of more creative choices, like illustrating college-radio interviews — far more revealing than anything Smith would share with journos seeking Oscar sound bites — with gorgeously composed shots of Smith’s beloved Portland, Ore. *Heaven* widens to contextualize Smith’s importance within the 1990s Portland scene, with former members of his pre-solo band, Heatmiser, and fellow musician and longtime girlfriend Joanna Bolme among the interviewees. (Unfortunately absent: *Hunting* director Gus Van Sant.) But Smith’s soulful, eerily timeless songs (described here as “little pictures made of words”) remain *Heaven*’s focus — appropriate, since they were

Reel-ality

always Smith’s focus, too.

A less-tragic tale of reluctant fame unfolds in Jody Shapiro’s *Burt’s Buzz*, which opens as its subject, Burt’s Bees co-founder Burt Shavitz, arrives in Taiwan to what can only be described as a hero’s welcome. Given the fact that Burt’s Bees products crowd drugstore shelves as ubiquitously as Neutrogena and Cover Girl, you’d be forgiven for assuming THE Burt lives the lavish life of a lip-balm magnate. Which is not the case, since the aging Shavitz prefers an exceedingly spartan life in rural Maine, with a woodstove providing heat and a begrudging acceptance of running water. “A good day is when no one shows up, and you don’t have to go anywhere,” Shavitz opines.

Not that he has any choice. When Burt’s Bees went from home-spun to corporate, all the dough went to Shavitz’s former business (and romantic) partner Roxanne Quimby, who’d bought him out when their relationship went sour; most of Shavitz’s income seems to stem from making personal appearances for a company he no longer has much else to do with. (Quimby’s upbeat son is interviewed in her stead, though we do glimpse her in excerpts from a TV program entitled *How I Made My Millions*.) Still, Shavitz — knowing that Burt’s Bees is stuck with him forever, since his name and bearded visage decorate the

brand’s folksy packaging — remains remarkably blasé about his financial situation. He’s not into material possessions, though he’s comfortable enough to have a “majordomo” help him with his affairs, and is enough of a diva to demand rice milk rather than the soy milk proffered by his eager-to-please Taiwanese hosts.

Shapiro’s documentary is a bit overlong (do we really need to see ol’ Burt Skyping with his dog?), but it wisely highlights the most interesting element of Shavitz’s story, which is not “Did he get ripped off?” or “Look at this crazy hippie!” but “Is this guy more self-aware than he’s letting on?” Though his assistant insists “He’s like Colonel Sanders, and he simply does not understand that,” it’s never entirely clear — though Shavitz’s own assertion that “No one has ever accused me of being ambitious” certainly has the ring of truth, rather than bitterness, to it.

Elsewhere in SFIFF’s documentary programming, two films take contrasting approaches to the artistic process. Of local interest, Jeremy Ambers’ *Impossible Light*, a close-up look at the Bay Lights — the high-tech art installation that illuminates the western span of the Bay Bridge — smartly runs a lean 71 minutes. First, we meet project founder Ben Davis, who had a brain wave one sunny day while idly staring at the bridge, which he’d always appreciated

Around the world with SF International Film Festival documentaries

despite its ugly-stepsister status next to the glamorous Golden Gate. After artist and LED wizard Leo Villareal joins up, the ball really gets rolling, and *Light* tags along as a dedicated group of big thinkers form alliances with Caltrans engineers and other hands-on types who believe in Davis’ “impossible idea.” Nobody who sees this film about what became a truly collaborative process — Bridge workers scale the towers, tinkering with laptops! Creative types scramble to raise eight million bucks from private donors! — will ever take the intricately twinkling end result for granted.

The opposite of straightforward: *The Seventh Walk*, inspired by the nature-themed art of Indian painter Paramjit Singh. Director Amit Dutta brings Singh’s work to life with his questing camera, floating through the Kangra Valley’s leafy forests and across streams as water rushes, birds squawk, and insects hiss on the soundtrack. We also see Singh himself, dabbing his textured, abstract work onto canvases as the movie around him becomes more surreal. Occasional poetry fragments appear on screen to make the waking-dream vibe even more immersive: “Deep in the forest, the musk deer frantically pursues its own fragrance: laughter!”

Despite its title, it takes awhile for laughter to enter *Happiness*, Thomas Balmès’ tale of Peyangki, a restless 9-year-old monk living in

remote Bhutan — the last pocket of the country, which prizes its “gross national happiness,” to get electricity. Stunningly composed shots (those mountains!) showcase a simple, deeply traditional lifestyle that’s about to completely change, for better and probably worse — ominously, everyone’s conversations already revolve around television. When Peyangki gets the chance to travel to the capital city, he’s fascinated by everything: mannequins, crutches, packaged snacks, aquarium fish, and, at last, TV, where the first thing he glimpses is *Wrestlemania* (and he’s on to it immediately: “Is it real?”), and you can practically see the innocence melting away.

A more conventionally-structured doc comes from Stanley Nelson, no stranger to powerful material with previous films like 2011’s *Freedom Riders*, 2006’s *Jonestown: The Life and Death of People’s Temple*, and 2003’s *The Murder of Emmett Till*. Nelson returns to the civil rights movement for *Freedom Summer*, which mixes archival material and contemporary interviews to detail the youth-propelled African American voter drive amid menacing intolerance in 1964 Mississippi.

News reports about the disappearances of workers James Chaney, Andrew Goodman, and Michael Schwerner — “Mickey” to wife Rita, as eloquent and composed today as she is in 1964 footage — weave throughout the film, with the discovery of their bodies recalled by folk legend Pete Seeger, who learned about it while performing on a Mississippi stage. While the events detailed in *Freedom Summer* have been covered by numerous other documentaries, Nelson’s impressive array of talking heads (not identified by name, though many are recognizable) brings a personal, eyewitness touch to this history lesson. **SFBG**

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Projections: A long list of short takes on SFIFF 57

HARMONY LESSONS

(Emir Baigazin, Kazakhstan/Germany/France, 2013)

Darwinian natural selection seems to be the guiding principle at the rural Kazakh school where bright farm boy Aslan (Timur Aidarbekov) is sent to further his education. What he learns there is mostly about survival, as he soon discovers the institution is dominated by an elaborate system of bullying and extortion in which a few older students terrorize the younger and weaker. Emir Baigazin's striking debut feature applies a rigor both aesthetic and intellectual to a familiar theme here, his script as methodical as his minimalist compositions in dissecting the havoc wreaked by (and eventual unraveling of) a corrupt system that's a microcosm of a societal whole. *Fri/25, 3:30pm, Kabuki; May 4, 12:45pm, Kabuki; May 5, 6:15pm, Kabuki.* (Dennis Harvey)

BLIND DATES

(Levan Koguashvili, Georgia, 2013)

This rather wonderful deadpan comedy from Georgia (the former Soviet territory, not Jimmy Carter's home) revolves around two best friends, male schoolteachers looking for love on the mutual brink of 40. Doleful-looking history prof Sandro (Andro Sakhvarelidze) and robust soccer coach Iva (Archil Kikodze) seem hapless and thwarted at every turn, yet simultaneously oblivious to scads of available women around them. The gentle, rueful tenor sneaks up on you, delivering some big laughs and narrative surprises as well as a very soulful sum impact. One of this year's SFIFF sleepers (with no US distribution in sight), this droll yet bighearted gem is not to be missed. *Fri/25, 9pm, Kabuki; Sun/27, 8:15pm, PFA; Tue/29, 6:30pm, New People.* (Harvey)

CHILD OF GOD

(James Franco, US, 2013)

You may not know that SFIFF It Guy James Franco has directed nearly two dozen shorts, documentaries, and features since 2005, in addition to his acting and miscellaneous multimedia dabbings. Don't worry: You haven't missed much. But this adaptation of a 1973 Cormac McCarthy novel is a great leap forward from his prior efforts, most of which felt

like pretentious grad school thesis films. Scott Haze is startlingly good as Lester Ballard, a Tennessee hillbilly whose lack of conventional home, family, social instincts, or behavioral restraint gets him perpetually in trouble with the law — trouble that takes a macabre turn when he finds a dead woman's body. The story's shock value might easily have played as exploitative or ludicrous, but Franco hits the right tenor of mad intensity to reflect Lester's near-feral state, in which acts that might appall any "civilized" mindset make perfect sense to him. *Fri/25, 9:30pm, Kabuki; Mon/28, 3:45pm, New People.* (Harvey)

THE DOUBLE

(Richard Ayoade, UK, 2013)

Simon (Jesse Eisenberg) is a lowly clerk who gets nothing but indifference and scorn both at work and in his pitiful private life. Things slip even more insidiously beyond his control with the arrival of James (Eisenberg again), his exact doppelgänger — though no one else seems to notice that — and a climber as ruthlessly efficient as Simon is hapless. Not only does he steal his look-alike's

TANGERINES

(Zaza Urushadze, Estonia/Georgia, 2013)

It's 1992, and carpenter Ivo (Lemiti Ulfak) and farmer Marcus (Elmo Nuganen) are old neighbors who are practically the only residents left in their rural Abkhazia village — everyone else has fled the approaching war between Georgian and Russia-backed North Caucasian forces that erupted over this disputed land after the USSR's dissolution. The 60-something men have stayed behind out of habit, and to harvest Marcus' latest (perhaps last) tangerine crop. When a shootout on Ivo's doorstep leaves him stuck with one wounded soldier from each side, these uninvited guests must be kept from outside discovery — and from one another's throats — as they recover. Wry and poignant, Georgian writer-director Zaza Urushadze's antiwar microcosm is beautifully crafted, particularly in Rein Kotov's gorgeous photography of the verdant countryside. *Sat/26, 9pm, Kabuki; Sun/27, 6:15pm, Kabuki; May 6, 8:30pm, PFA.* (Harvey)

THE SACRAMENT

(Ti West, US, 2013)

This very disappointing latest by Ti West, of flavorful indie horrors *The House of the Devil* (2009) and *The Innkeepers* (2011), basically puts a piece of tracing paper over the climactic events at Jonestown, changing the names but otherwise refusing to do anything different — or really anything at all — with that historical model of mass religious cult freak

out. Joe Swanberg, A.J. Bowen, and Kentucker Audley play filmmakers who visit a secretive jungle compound in order to figure out if somebody's sister (Amy Seimetz) is staying there of her own free will or not. She seems to be doing OK, and in fact appears to be the favored apostle of enigmatic leader "Father" (Gene Jones). But once the strangers get a glimpse behind the facade of their carefully stage-managed visit, they glean that not everyone is happy here — indeed, some may be desperate to escape. Despite some good performance moments, there's little psychological insight or real suspense to this fictionalized take on the 1978 catastrophe at Rev. Jim Jones' Guyana settlement, and its quasi-"found footage" aesthetic feels

very tired. *Sat/26, 11:45pm, Kabuki; Mon/28, 9pm, Kabuki.* (Harvey)

ALL THAT JAZZ

(Bob Fosse, US, 1979)

Stage and screen choreographer and director Bob Fosse's autobiographical phantasmagoria modeled itself on Fellini's very Italian 1963 *8 1/2* (which also inspired the stage/film musical *Nine*), but its heart is pure, cold American show-biz brass. Roy Scheider is terrific as Fosse alter ego Joe Gideon, a driven workaholic whose decades of numerous excesses (pills, smoking, women, etc.) have put him at serious risk of a fatal heart attack just as he's simultaneously starting rehearsals for a Broadway musical and finishing up editing on a Hollywood feature. The external pressure is exceeded only by his own compulsive perfectionism. He reviews his life of professional triumphs and failed relationships as it very possibly sputters toward an end. Like Joe's character (and creator), *Jazz* is egomaniacal, charming, over-the-top, sexy, sexist, indulgent, and overbearing — a glitzy portrait of a brilliant heel, with dazzling musical numbers. Seldom revived in recent years, it's being shown in a newly restored print. *Sun/27, 12:30pm, Kabuki; May 2, 8:30pm, PFA.* (Harvey)

BELLE

(Amma Asante, UK, 2013)

The child of a British naval officer and a Caribbean slave, Belle (Gugu Mbatha-Raw) is deposited on the doorstep — well, the estate grounds — of her father's relatives in 1769 England after her mother dies. Soon she's entirely orphaned, which makes her a wealthy heiress and aristocratic title holder at the same time that she is something less than human in the eyes of her adopted society. For Belle is black (or more properly, mixed-race), and thus a useless curiosity at best as a well-bred noblewoman of the "wrong" racial makeup. Based on a murky actual historical chapter, Amma Asante's film is that rare sumptuous costume drama which actually has something on its mind beyond romance and royalty. Not least among its pleasures is a fine supporting cast including Tom Wilkinson, Miranda Richardson, Penelope Wilton, and Emily Watson. *Sun/27, 6:30pm, Kabuki; Tue/29, 3:30pm, Kabuki.* (Harvey)

STRAY DOGS

(Tsai Ming-liang, Taiwan/France, 2013)

The fate of those left behind — the homeless, the stray dogs — amid the go-go aggression of tiger markets is

ostensibly Tsai Ming-liang's first concern in what he's said is his last film. But the "Second Wave" Taiwanese director can't help but leave a mark — those amazing performances, those achingly long, meditative shots — that makes you hungry for more. Ever so loosely knitting together a series of lengthy, gorgeously composed images that resemble still lifes of a metamorphosing Taipei that's rapidly leaving its cultural core, the family, in the dust, *Stray Dogs* wanders, hangs, then drifts once more, much like the homeless father (Tsai regular Lee Kang-sheng) and two children at its rootless center. Dad holds an advertising sign at an intersection — necessitating what might be the longest urination shot in cinema and a singular burst into poetry and song — while the kids feed themselves with supermarket samples and wash up in public restrooms. Will they be brought together by the missing matriarch, in the form of a grocery store manager, or just a random instance of art or beauty in a crumbling building? Beauty, it seems, is everywhere, Tsai seems to signal, and time — here, spent and bent to new ends — might or might not tell, while this mesmerizing, testing, and ultimately rewarding digital farewell to the movies keeps you hanging on. *Mon/28, 6pm, Kabuki; Tue/29, 3:15pm, New People; April 30, 6:30pm, PFA.* (Kimberly Chun)

THE OVERNIGHTERS

(Jesse Moss, US)

If you're looking for a movie to affirm the resilient generosity of the American spirit (or economy), this isn't it. But Bay Area filmmaker Jesse Moss' new documentary is as engrossing as it is dismaying. When a fracking-related job boom hits low-population North Dakota, close-knit Williston — which had a population of just 12,000 at the millennium's turn — suddenly becomes a magnet for the unemployed and desperate. That includes a diverse racial mix of men, including some transients, a few felons and ex-cons, plus others whom many locals are willing to skittishly term "trash." There's scant housing available to accommodate them; Pastor Jay Reinke of Concordia Lutheran tries to help out by letting some new arrivals sleep on the church (and even his family home's) floor. But his congregation is increasingly unhappy about that, as is the community in general. *The Overnighters* grows more complicated, however, than a simple portrait of small-town

CONTINUES ON PAGE 40 >>



SHORT TAKES ON SFIFF 57

CONT>>

closed-mindedness and a clergyman acting like Jesus would. Not every charity case is grateful, or honest, or manageable. Meanwhile, Rev. Reinke's own psychological baggage starts looking pretty dang heavy well before a game changing late revelation that is painful on about 20 different levels. *Mon/28, 6:30pm, Kabuki; May 3, 1pm, New People.* (Harvey)

THE OTHER ONE: THE LONG STRANGE TRIP OF BOB WEIR

(Mike Fleiss, US)

Bob Weir gets a little of his share of the critical limelight in this doc by Mike Fleiss, which focuses on Weir's personal life and gives Grateful Dead chronology a light scramble. It kicks off with a cruise across the Golden Gate Bridge with the SF-born musician, who was taught to drive by Neal Cassady and gleans admiration from both expected quarters (Sammy Hagar) and less so (The National, which tries a brief jam with Weir) and drops tidbits about his dyslexia, early hangouts with Palo Alto banjo player Jerry Garcia, his chronic shoulder pain, and songwriting approaches ("There's no logic to it. It comes through the window when it wants to come though the window"), along with a visit to the famed Dead house at 710 Ashbury with his wife and daughters. Couched amid a bevy of performance snippets, none very long, the road-weathered rhythm guitarist comes off as a bit of tough nut to crack and almost too humdrum in his current downplayed presentation to ever really lead us on a truly "long, strange trip." Still, this document serves as a decent primer for the rock generalist on the man (though not of his bands apart from the Dead) and goes a little way toward generating gratitude for the man oft dubbed an unsung hero. *Tue/29, 8:50pm, PFA; May 2, 9:30pm, Kabuki.* (Chun)

EASTERN BOYS

(Robin Campillo, France, 2013)

We first meet well-off, middle-aged single gay man Daniel (Olivier Rabourdin) as he's cruising a Paris train station for rough trade in writer-director Robin Campillo's bravura opening sequence. He settles on impish Marek (Kirill Emelyanov), negotiates an assignation, and goes home. But later on it's not Marek who turns up on Daniel's doorstep, but a couple dozen young former-Soviet-bloc illegal émigrés who take over his luxury apartment for an epic party as they cart his possessions out the door. (This unpleasant passage is the most difficult to swallow, as there's no explanation why our protagonist

is so passive about being robbed.) Yet Marek does eventually turn up, and despite all, a relationship develops — always at risk of incurring anger from "Boss" (Danill Vorobyev), the thug-gish leader of the immigrant community Marek has aligned himself with. Like the Laurent Cantet films (1999's *Human Resources*, 2001's *Time Out*, 2008's *The Class*) Campillo has edited, *Eastern Boys* doesn't fill in all its narrative blanks, but is grounded in recognizable characters we can empathize with as the scenario takes unexpected turns. It's a provoking movie that's ultimately well worthwhile. *April 30, 9:10pm, PFA; May 2, 6pm, Kabuki; May 4, 8:45pm, New People.* (Harvey)

KUMIKO, THE TREASURE HUNTER

(David Zellner, US)

Fargo (1996), now also an FX series, is having a moment — and as bracingly sweet, tragicomic, and strange as its inspiration, *Kumiko, the Treasure Hunter* sets course from where the Coen Brothers left off. Essential ingredients include another moviemaking team of brothers, David and Nathan Zeller, and a waterlogged VHS tape of the North Dakota micro-epic, the latter leading one woman into white-out lunacy beyond the grinding conformity of Tokyo office work or small-town Minnesota mundanities. Shy, odd, and obsessive Kumiko (Rinko Kikuchi) is the nail that must be pounded down, as the Japanese saying goes; as she trudges through her job at a large, alienating company, her fantasy world is fueled by a video of *Fargo* she finds buried in a sea cave. Those grainy images set her on a quest among the determinedly kawaii in Japan and the hilariously humane in the States, which she compares to that of the conquistadors'. Even when accompanied by the Octopus Project's vivid electronic score, which spells out the horror of this journey, Kumiko's no Aguirre — though, like *Fargo*, her adventure's end is based on a true case. A wonderfully weird — and ultimately compassionate — vamp on the power of fantasy and obsession that crosses international datelines. *May 1, 8:45pm, Kabuki; May 3, 2:30pm, Kabuki; May 4, 12:30pm, Kabuki.* (Chun)

DIFRET

(Zeresenay Berhane Mehari, Ethiopia) Zeresenay Berhane Mehari's film dramatizes a shocking human rights issue in Ethiopia: the continuing acceptance in rural areas of forcibly abducting young women for marriage. Fourteen-year-old Hirut (Tizita Hagere) is walking home from school one day when she's surrounded by seven armed men, dragged off to a hut, then raped by the suitor whose marriage proposal she'd already rejected. When later she kills



him in an escape attempt, tribal law decrees she be executed (and buried alongside him as "wife"). But a city lawyer for a women's rights organization (Meron Getnet) takes up her cause. This is powerful material, but *Difret* would be a better film, and even better advocacy, if it didn't handle its fictive events in such heavy-handed, pedestrian, everything-spelled-out-for-you fashion. *May 1, 6:30pm, Pacific Film Archive; May 3, 3:15pm, Kabuki; May 7, 3:30pm, Kabuki.* (Harvey)

ABUSE OF WEAKNESS

(Catherine Breillat, France/Belgium/Germany, 2013)

Those who last saw Isabelle Huppert as a dutiful daughter in 2012's *Amour* will be both thrilled and piqued to see the tables turned so remarkably in Catherine Breillat's *Abuse of Weakness*. Huppert gives an unapologetic, stunning tour de force performance in what appears to be a story torn from the filmmaker's own life, when Breillat suffered a series of strokes in the '00s and ended up entangled in a loving and predatory friendship with con man Christophe Rocancourt. Here, moviemaker and writer Maud (Huppert) is particularly vulnerable when she meets celebrity criminal and best-selling writer Vilko (Kool Shen). She is determined to have him star in her next film, despite the protestations of friends and family, and he helps her in return — by simply helping her get around and giving her focus when half her body seems beyond her control, while his constant machinations continue to compel her. Crafting a layered, resonant response to what seems like an otherwise clear-cut case of abuse, Breillat seems to have gotten something close to one of her best films out of the sorry situation, while Huppert reminds us — with the painful precision of this intensely physical role — why she's one of France's finest. *May 1, 9pm, Kabuki.* (Chun)

OF HORSES AND MEN

(Benedikt Erlingsson, Iceland/Germany, 2013)

Benedikt Erlingsson's astonishing directorial debut weaves together a half dozen disparate stories involving beautiful horses and mostly unlucky humans in and near a modern

Icelandic small town. It's a horsey movie like no other, each surprising tale marked to various degrees by black comedy, cruel fate, very earthy humor, and hints of the fantastical. Nature being a harsh mistress, some events here are rather shocking or tragic — those who automatically despise any film in which animals come to harm (only in dramatic terms, of course) had best stay clear. But less delicate souls may well find this unique equine-themed mix of folk art and fable exhilaratingly original. *May 2, 4:30pm, Kabuki; May 3, 8:45pm, Kabuki; May 5, 6pm, Kabuki.* (Harvey)

SALVATION ARMY

(Abdellah Taïa, Morocco, 2013)

Paris-based Moroccan writer Abdellah Taïa adapts his presumably autobiographical 2006 novel in this accomplished feature. Teenaged Abdellah (Said Mrini) is stuck in the middle of a large, rambunctious family where his parents continually fight, sometimes violently, and he has to keep his feelings hidden — not least because they largely revolve around an infatuation with older brother Slimane (Amine Ennaji). While that attraction remains forbidden, Abdellah does find ways to access love or at least sex with other older men, though these sometimes exploitative interludes leave him dissatisfied. *Salvation Army* would be an effective if unmemorable portrait-of-the-artist-as-a-young-queer if it didn't take an abrupt, unexpected jump forward 10 years, to chart the rough early days of a now-adult protagonist (Karim Ait M'Hand) in supposedly more gay-friendly (but not necessarily immigrant-friendly) France. It's these later scenes that lend this directorial debut by (so far) the only out gay Arab Moroccan scribe its lingering gravity. *May 2, 9pm, Kabuki; May 4, 8:30pm, PFA; May 6, 6:30pm, Kabuki.* (Harvey)

INTRUDERS

(Noh Young-seok, South Korea, 2013)

Noh Young-seok's insidiously clever black comedy-thriller takes its time getting to the nasty stuff — although things start getting weird for our protagonist right away, when his bus ride to a remote resort region is interrupted by an overly-friendly local who

will figure in his troubles later on. Sang-jin (Jun Kuk-ho) is here to spend some alone time finishing a screenplay. But he's unlikely to get much work done, given various pesterings from the hitherto mentioned ex-con New Best Friend (Oh Tae-kyung), an obnoxious quartet of skiers, some hostile poachers, and ... well, you'll have to wait until the very end to get the complete list of unwanted guests. As misunderstandings and bodies pile up, *Intruders* cleverly finds ways to make the worst possible scenario even worse. *May 2, 9:45pm, Kabuki; May 7, 9:30pm, Kabuki; May 8, 5:30pm, Kabuki.* (Harvey)

PALO ALTO

(Gia Coppola, US)

Adapted from the 2010 short story collection by James Franco, first-time director Gia Coppola's depressive, aimless tale of disaffected youth tracks the ennui and misadventures of a handful of Palo Alto teenagers: shy, inexperienced April (Emma Roberts), teetering on the edge of an affair with her soccer coach (Franco); naively promiscuous Emily (Zoe Levin); budding head case Fred (Nat Wolff); and his friend Teddy (Jack Kilmer, son of Val, who plays April's out-to-lunch stepfather), who ambivalently participates in Fred's mayhem while pining after April. Adult supervision is nearly *Peanuts*-level sparse — in other Peninsula households, helicopter parents may be fine-tuning the lives of their children down to the last extracurricular; here, the stoned, distracted elders who occasionally wander in front of the camera are more like flaky, absentee roommates. Meanwhile, their young charges fill the empty hours with copious amounts of alcohol consumption, random property destruction, and a round or two of social crucifixion. *May 3, 7:30pm, Kabuki.* (Lynn Rapoport)

THE LADY EVE

(Preston Sturges, US, 1941)

Superficially the most conventional of Preston Sturges' classics — being a romantic comedy vehicle for two major stars — this 1941 gem is no less great for it. Barbara Stanwyck plays Jean, the feminine lure in a team of wily con artists who spy easy prey in Henry Fonda, a fabulously wealthy "bumble-puppy" more interested in studying Amazonian snakes than inheriting the family brewery fortune. They relieve him of considerable cash at the card table, but when Jean decides she really does love the big dope and comes clean, he thinks she's *still* lying. Now a woman scorned — and whatta woman! — Jean hatches a spectacular revenge scheme to teach him the lesson he deserves. As is Sturges' wont, the film goes over

the top a bit toward the end. But who cares, when *Eve* is so brilliantly written and performed, not to mention consistently hilarious. Film critic David Thomson and journalist-novelist Geoff Dyer will be present for this screening in conjunction with Thomson's acceptance of the Mel Novikoff Award. *May 4, 3pm, Kabuki.* (Harvey)

PING PONG SUMMER

(Michael Tully, US)

Eighties teen flicks of the *My Bodyguard* (1980), smart-dweebs-beat-the-bullies ilk are paid homage in Michael Tully's deadpan satire, which is closer in spirit to the Comedy of Lameness school whose patron saint is Napoleon Dynamite. Radley (Marcello Conte) is an average teen so excited to be spending the summer of 1985 in Ocean City, Md., with his family that he renames himself "Rad Miracle." He acquires a New Best Friend in Teddy (Myles Massey), who as the whitest black kid imaginable might make even Rad look cool by comparison. However, they are both dismayed to discover the local center for video gaming and everything else they like is ruled by bigger, older, cuter, and



snottier douchebag Lyle Ace (Joseph McCaughtry) and his sidekick. Only kicking Lyle's ass at ping pong — with some help from a local weirdo (a miscast Susan Sarandon, apparently here because she's an offscreen ping pong enthusiast) — can save Rad's wounded dignity, and the summer in general. A big step up from Tully's odd but pointless prior *Septien* (2011), this has all the right stuff (including a soundtrack packed with the likes of Mr. Mister, the Fat Boys, Mary Jane Girls, New Edition, Whodini, and Night Ranger) to hilariously parody the era's inanities. But it's just mildly amusing — a droll attitude with lots of period detail but not much bite. *May 4, 6:30pm, Kabuki; May 7, 8:45pm, New People.* (Harvey)

THE ONE I LOVE

(Charlie McDowell, US)

Sophie (Elisabeth Moss) and Ethan (Mark Duplass) have hit a speed bump in their relationship — they don't have fun together like they used to, and even direct attempts to replicate that past magic fall completely flat. Ergo they take the advice of a couples counselor (Ted Danson) and book a weekend at a country

getaway he swears has done "wonders" for all his previous clients in relationship trouble. Things get off to a pleasant enough start, but the duo's delight at recapturing their old mojo becomes complicated when they realize ... well, it's best to know as little as possible going into *The One I Love*, a first feature for director Charlie McDowell and scenarist Justin Lader that approaches a fantastical narrative idea with a poker face and considerable ingenuity. Duplass and (especially) Moss are terrific in roles that eventually require some very complicated (and subtle) nuances. *May 6, 9:15pm, Kabuki.* (Harvey)

NIGHT MOVES

(Kelly Reichardt, US, 2013)

Not to be confused with Arthur Penn's same-named 1975 Gene Hackman thriller, Kelly Reichardt's latest film nonetheless is also a memorably quiet, unsettling tale of conspiracy and para-

noia. It takes us some time to understand what makes temporary allies of jittery Josh (Jesse Eisenberg), Portland, Ore.-style alterna-chick Dena (Dakota Fanning) and genial rural recluse Harmon (Peter Sarsgaard), beyond it being a mission of considerable danger and secrecy. When things don't go exactly as planned, however, the three react very differently to the resulting fallout, becoming possibly greater threats to one another than the police or FBI personnel pursuing them. While still spare by mainstream standard, this is easily Reichardt's most accessible work, carrying the observational strengths of 2010's *Meek's Cutoff*, 2008's *Wendy and Lucy*, and 2006's *Old Joy* over to a genuinely tense story that actually goes somewhere. *May 7, 9pm, Kabuki; May 8, 7:30pm, Kabuki.* (Harvey) **SFBG**

The 57th San Francisco International Film Festival runs April 24-May 8. Screening venues include the Castro Theatre, 429 Castro, SF; New People Cinema, 1746 Post, SF; Pacific Film Archive, 2575 Bancroft, Berk; and Sundance Kabuki Cinemas, 1881 Post, SF. For tickets (most shows \$15) and complete schedule, visit festival.sffs.org.

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SF INTERNATIONAL FILM FESTIVAL

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OPENING

Alan Partridge Steve Coogan recently took a serious-movie detour in last year's *Philomena*, but he's primarily a comedian — famed stateside for roles in cult movies like *24 Hour Party People* (2002) and *The Trip* (2011). In his native England, he's also beloved for playing buffoonish, image-obsessed host Alan Partridge in multiple TV and radio series — and now, a feature film, in which a giant media conglomerate takes over Alan's North Norwich Digital radio station and gives it a cheesy corporate makeover. When he learns staffing cuts are afoot, Alan secretly throws his longtime friend and fellow DJ Pat (Colm Meaney) under the bus. Though he's oblivious to Alan's betrayal, the depressed and disgruntled Pat soon bursts into the station, toting a shotgun and taking hostages, and Alan is designated the official go-between — to his utter delight, since he becomes the center of the surrounding media circus ("I'm siege-face!" he crows), and his already-inflated head balloons to even more gargantuan proportions. Along the way, he and Pat continue broadcasting, taking calls from listeners, spinning Neil Diamond records, and occasionally interfacing with an increasingly annoyed police force. Fear not if you haven't seen any previous Alan Partridge outings — this film is stand-alone hilarious. (1:30) *Embarcadero, Shattuck, Smith Rafael*. (Eddy)

Brick Mansions This Luc Besson-produced thriller about an undercover Detroit cop stars Paul Walker in one of his final roles. (1:30) *Presidio*.

Dancing in Jaffa World champion ballroom dancer Pierre Dulaine, possessed of perfect posture and a flamboyant personality, returns to his native Jaffa, a city he hasn't laid eyes on since his family (Palestinian mother, Irish father) fled in 1948. His love of teaching was dramatized in 2006's *Take the Lead* — hey, if someone's gonna make a movie about your life, you could do worse than being played by Antonio Banderas — but his task in *Dancing in Jaffa* is a far less glitzy one. Here, the real-life Dulaine aims to train a group of 11-year-olds how to merengue, rumba, tango, and jive, which is tall order under any circumstances, since these kids are still firmly entrenched in the awkward "boys/girls are icky" zone. Complicating matters even further is Dulaine's determined quest to pair up tiny dancers from both Jewish and Palestinian Israeli schools, despite skeptical parents and religious restrictions against mingling with the opposite sex; it's his fervent hope that performing together will help the kids see past their differences, and signal hope for the future. Though her documentary hits the expected beats — a depressed youngster we meet early in the film is delightfully (yet unsurprisingly) transformed by the power of dance — director Hilla Medalia (2007's *To Die in Jerusalem*) does an admirable job contextualizing the students' stories, capturing the cultural tensions that permeate everyday life in Jaffa. And a hat-tip to the kids themselves, who become surprisingly graceful hoofers despite all initial suggestions to the contrary. (1:28) *Opera Plaza*. (Eddy)

The German Doctor Argentine writer-director Lucia Puenzo (2007's *XXY*) adapts her novel *Wakolda* for this drama imagining a post-World War II chapter in the life of Nazi doctor Josef Mengele. It's 1960, and there's a new doctor residing in Bariloche, Argentina — a stunningly picturesque town in the Andean foothills that seems to harbor an awful lot of Germans. Polite, well-dressed "Helmut" (Alex Brendemühl) befriends innkeepers Eva (Natalia Oreiro) and Enzo (Diego Peretti), taking a special interest in their 12-year-old daughter Liliith (Florencia Bado), whose petite frame (cruel classmates call her "dwarf") awakens his let's-experiment impulses. He gets even more attached when he finds out a pregnant Eva is carrying twins. Meanwhile, Israeli agents are moving in, having just snagged Mengele's fellow war criminal Eichmann in Buenos Aires, and Liliith's family soon catches on to their new friend's true

STAY CLASSY, NORWICH: STEVE COOGAN STARS IN *ALAN PARTRIDGE*.

PHOTO COURTESY OF MAGNOLIA PICTURES



identity. Measured, multi-lingual performances — Brendemühl is both suave and menacing as the "Angel of Death," forever penciling in his grotesque medical sketchbook — and the contrast between *The German Doctor*'s dark themes and the Patagonian beauty of its setting bring haunting nuance to Puenzo's twisted-history tale. (1:33) *Embarcadero, Shattuck*. (Eddy)

"Human Rights Watch Film Festival" The 2014 fest wraps up with a pair of nightmarish tales about men who endured wrongful imprisonment. Marc Wiese's *Camp 14 — Total Control Zone* follows the solemn Shin Dong-hyuk, who was born in a North Korean death camp and managed to escape not only the camp, but the country itself; he's thought to be the only person ever to do so. He endured unimaginable horrors both physical (beatings, starvation, torture) and mental (being forced to watch his mother and brother's executions), and finally gathered the courage to flee when he met a recent detainee who was full of tales from the outside world. These days, he no longer lives in fear; he's based in South Korea but travels the world speaking with human-rights groups. But he's a man understandably scarred by his past, living in a nearly empty apartment and rarely raising his voice above a whisper. Meanwhile, American injustice gives a showcase performance in *An Unreal Dream: The Michael Morton Story*, Al Reinert's emotional documentary about an innocent man convicted of killing his wife, thanks to some shoddy good ol' boy police work. Though his own son turned against him as his years behind bars stretched into decades, Morton — now free and reconciled with his family, thanks to the Innocence Project — remains an inspiring, almost beatific example of the power of forgiveness. In Morton's case, it helps that the real murderer was eventually nabbed and punished; in *Camp 14*, we meet a pair of former guards who shrug off the horrific cruelty they regularly inflicted on prisoners — and we're reminded of the hundreds of thousands of North Koreans who remain behind bars, serving life sentences for made-up "crimes." Not a shred of closure to be found in that one. *Yerba Buena Center for the Arts*. (Eddy)

Next Goal Wins Cup fever is imminent — first game is June 12! — so there's no better timing for this doc, which chronicles the transformation of American Samoa's soccer team from international joke (thanks to a record-breaking 31-0 drubbing by Australia in 2001) to inspirational underdogs. Filmmakers Steve Jamison and Mike Brett visit the close-knit island nation just as Dutch hired-gun coach Thomas Rongen swoops in to whip the team into shape. Though he's initially unimpressed, Rongen soon realizes that what his players lack in athletic ability, they make up for in heart, particularly beleaguered keeper Nicky Salapu (coaxed out of retirement, he's still haunted by the 2001 loss) and upbeat Jaiyah Saelua, who is 100 percent accepted by her teammates, even though she happens to be transgender ("I'm not a male or a female — I'm a soccer player!") *Next Goal Wins* is ultimately as much a window into American Samoan culture as it is a sports saga, adding richness to a tale that's already heart-poundingly rousing. (1:30) *Roxie*. (Eddy)

The Other Woman Cameron Diaz, Leslie Mann, and Kate Upton star in this comedy about a trio of women who gang up on the man (*Game of Thrones*' Nikolaj Coster-Waldau) who's been playing them all. (1:49) *Presidio*.

The Quiet Ones Jared Harris (*Mad Men*) stars in this spooky Hammer Films drama about an Oxford professor studying the supernatural. (1:38)

Teenage This collage documentary by Matt Wolf

(2008's *Wild Combination: A Portrait of Arthur Russell*) is based on Jon Savage's *Teenage: The Creation of Youth Culture*, spanning the adolescent experience from 1875-1945. First-person narrators (voiced by Jena Malone and Ben Whishaw, among others) reflect on the lives of teens from the US, the UK, and Germany, emphasizing current events (notably the stock market crash and World Wars I and II, the latter including segments on the Hitler Youth), and social problems (child labor, racial intolerance) and changes (the rise of Hollywood idols and teen gangs), as well as dance, fashion, nightlife (London's Bright Young Things get a special spotlight), and music fads. Stock footage, vintage images, textured sound design, and creative reenactments shape this unusually artistic look at the rise of an age group that didn't merit distinct status 150 years ago — but has since become popular culture's most influential force, for better and worse. (1:17) *Opera Plaza, Shattuck*. (Eddy)

Walking with the Enemy Movie history abounds with dramas about the obvious dangers and complicated delights of passing during World War II — Agnieszka Holland's *Europa Europa* (1990) and Paul Verhoeven's *Black Book* (2006) come immediately to mind. But despite the inherent interest in this story (based on a real person, Pinchas Tibor Rosenbaum), *Walking with the Enemy* doesn't hold its own next to those efforts. Elek (Jonas Armstrong), the handsome, intrepid son of a rabbi, is working in Budapest doing what any red-blooded young man of any era might, joking with his boss and flirting with the adorable Hannah (Hannah Tointon). When Hungary's relations with the Nazis sour, the country's Jewish citizens are gradually packed off and subjected to deadly crackdowns instigated by Adolf Eichmann, and Hungary's Regent Horthy (Ben Kingsley) seems powerless to do very much, apart from allowing the neutral Swiss consulate to issue a stream of documents claiming the city's Jewish denizens as its own. When two SS officers come calling in the Jewish quarter, attack Hannah, and are ultimately killed, fluent German speaker Elek and his friends snatch at the desperate measure of donning their uniforms to spy on their oppressors and save as many Jews as they can. What may have made for a fascinating tale, however, is reduced to broad strokes, awkward choices like onscreen IDs, and comically simplistic characterization, making *Walking* feel more like a TV movie or an educational film than anything with real power. (2:08) (Chun)

ONGOING

Faust It's taken nearly three years for Aleksandr Sokurov's *Faust* to get to the Bay Area. That seems apt for what was surely, in 2011, the least popular recipient of the Venice Film Festival's Golden Lion in decades. Sokurov is a bit of a weirdo; even his popular triumphs — 1997's rhapsodic *Mother and Son*; 2002's extraordinary 300-years-of-history-in-one-traveling-shot *Russian Ark* — are very rarefied stuff, disinterested in conventional narrative or making their meanings too clear. In production scale, *Faust* is Sokurov's biggest project, which hardly stops it also being possibly his most perverse. It rings bells redolent of certain classic 1970s Herzog features, and of course Sokurov's own prior ones (as well as those by his late mentor Tarkovsky). But it has a stoned strangeness all its own. It's not 140 minutes you should enter lightly, because you are going to exit it headily, drunk off the kind of questionable homebrew elixir that has a worm floating in it. In a clammy mittle-Yuropeen town in which the thin margin between pissy bourgeoisie and dirty swine is none too

FILM LISTINGS

subtly delineated when a funeral march collides with a cartful of porkers, Professor Faust (the marvelously plastic Johannes Zeiler) dissects a corpse in his filthy studio. Impoverished and hungry, the questionably good doctor is an easy mark for Mephistophelean moneylender Mauricius Muller (physical theater specialist Anton Adasinsky), an insinuating snake who claims the soul is “no heavier than a coin,” and will happily relieve Faust of his in return for some slippery satisfactions. Coming complete with the director’s trademark distortion effects (in both color tinting and image aspect), *Faust* has a soft, queasy, pickled feel, like a disquieting dream too fascinating to wake yourself from. (2:14) *Roxie*. (Harvey)

Finding Vivian Maier Much like *In the Realms of the Unreal*, the 2004 doc about Henry Darger, *Finding Vivian Maier* explores the lonely life of a gifted artist whose talents were discovered posthumously. In this case, however, the filmmaker — John Maloof, who co-directs with Charlie Siskel — is responsible for Maier’s rise to fame. A practiced flea-market hunter, he picked up a carton of negatives at a 2007 auction; they turned out to be striking examples of early street photography. He was so taken with the work (snapped by a woman so obscure she was un-Google-able) that he began posting images online. Unexpectedly, they became a viral sensation, and Maloof became determined to learn more about the camerawoman. Turns out Vivian Maier was a career nanny in the Chicago area, with plenty of former employers to share their memories. She was an intensely private person who some remembered as delightfully adventurous and others remembered as eccentric, mentally unstable, or even cruel; she was a hoarder who was distrustful of men, and she spoke with a maybe-fake French accent. And she was *obsessed* with taking photographs that she never showed to anyone; the hundreds of thousands now in Maloof’s collection (along with 8mm and 16mm films) offer the only insight into her creative mind. “She had a great eye, a sense of humor, and a sense of tragedy,” remarks acclaimed photographer Mary Ellen Mark. “But there’s a piece of the puzzle missing.” The film’s central question — why was Maier so secretive about her hobby? — may never be answered. But as the film also suggests, that mystery adds another layer of fascination to her keenly observed photos. (1:23) *Clay*, *Shattuck*. (Eddy)

Only Lovers Left Alive Jim Jarmusch has subverted genre films before — you don’t have to dig deep to find fierce defenders of 1995 Western *Dead Man* — but his latest, *Only Lovers Left Alive*, is poised to be his biggest commercial hit to date. That’s not merely because it’s a vampire film, though this concession to trendiness will certainly work in its favor, as will the casting of high-profile *Avengers* (2012) star Tom Hiddleston. But this is still a *Jarmusch* vampire movie, and though it may be more accessible than some of the director’s more existential entries, it’s still wonderfully weird, witty, and — *natch* — drenched in cool. The opening credits deploy a gothic, blood red font across a night sky — a winking nod to the aesthetics of Hammer classics like *Horror of Dracula* (1958). Then, the camera begins to rotate, filming a record as it

plays, and symbolizing the eternal life of the two figures who’ve entered the frame: gloomy Adam (Hiddleston, rocking a bedhead version of Loki’s dark ‘do), who lurks in a crumbling Detroit mansion, and exuberant Eve (Tilda Swinton, so pale she seems to glow), who dwells amid piles of books in Tangier. These two live apart, partially due to the hassle of traveling when one can’t be in the sun (red-eye flights are a must). Yet they remain entangled in spirit, a phenomenon referenced amid much talk of what Einstein called “spooky action at a distance,” and when at last they reunite, it’s glorious. Unlike those old Hammer films, there’s no stake-wielding Van Helsing type pursuing these creatures of the night; if there’s a villain, it’s actual and emotional vampire Ava (Mia Wasikowska), Eve’s bad-penny sibling, who swoops in for a most unwelcome visit. But *Only Lovers Left Alive*’s biggest antagonist is simply the outside world, with its epidemics of dull minds and blood-borne diseases. The delight Jarmusch takes in tweaking the vampire mythos is just as enjoyable as his interest in exploring the agony, ecstasy, and uneventful lulls of immortality. (2:03) *Embarcadero*, *Shattuck*, *Sundance Kabuki*. (Eddy)

The Railway Man The lackluster title — OK, it’s better than that of director Jonathan Teplitzky’s last movie, 2011’s *Burning Man*, which confused sad Burners everywhere — masks a sensitive and artful adaptation of Eric Lomax’s book, based on a true story, about an English survivor of WWII atrocities. As *Railway Man* unfolds, we find Eric (Colin Firth), a stammering, attractive eccentric, oddly obsessed with railway schedules, as he meets his sweet soul mate Patti (Nicole Kidman) in vaguely mid-century England. Their romance, however, takes a steep, downward spiral when Patti discovers her new husband’s quirks overlay a deeply damaged spirit, one with scars that never really healed. As Eric grows more isolated, his best friend Finlay (Stellan Skarsgard) reveals some of their experiences as POWs forced to toil on the seemingly impossible-to-build Thai-Burma Railway by Japanese forces. The brutality of the situation comes home when the young Eric (played by Jeremy Irvine of 2011’s *War Horse*) takes the rap for building a radio and undergoes a period of torture. The horror seems rectifiable when Finlay discovers that the most memorable torturer Nagase (played at various ages by Tanroh Ishida and Hiroyuki Sanada) is still alive and, outrageously, leading tours of the area. Revenge is sweet, as so many other movies looking at this era have told us, but *Railway Man* strives for a deeper, more difficult message while telling its story with the care and attention to detail that points away from the weedy jungle of a traumatic past — and toward some kind of true north where reconciliation lies. (1:53) *Albany*, *Embarcadero*, *Piedmont*. (Chun)

Transcendence Darn those high-tech romantics, hiding out and planning global takeover in their shadowy Berkeley Craftsmen and hippie-dippie leafy grottos. That’s one not-so-great notion emanating from this timely thriller, helmed by a first-time director (and veteran cinematographer) Wally Pfister and

CONTINUES ON PAGE 44 >>

AMERICAN SAMOA-SET SOCCER DOC NEXT GOAL WINS OPENS FRI/25.



FIRST RUN VENUES

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 561-9921.

Embarcadero 1 Embarcadero Center, promenade level. 352-0835.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Marina 2149 Chestnut. www.Intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.



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CONT>>

writer Jack Paglen. In line with the dreamy, brainy idealism of its protagonists — and the fully loaded promises of artificial intelligence — *Transcendence* starts with a grand idea teeming with torn-from-the-tech-headlines relevancy, only to spiral off course, seemingly far out of the control of its makers. Ray Kurzweil-like scientist Will Caster (Johnny Depp) is in the midst of refining his work on artificial intelligence when Luddite terrorists shoot him, using a bullet coated with radioactive material, after a lecture on the UC Berkeley campus. That tragedy allows Will and devoted wife Evelyn (Rebecca Hall) a chance to put his ideas into action and to attempt to preserve that beautiful mind, with the help of friend and kindred researcher Max (Paul Bettany). Yet once his intelligence gets online, out to a Burning Man-like tabula rasa desert, and in the cloud, quite literally, there apparently are no limits in sight. *Transcendence's* stoppers, however, are all too human, including technical flubs that betray its newbie filmmaker's limitations; script slip-ups that, for instance, highlight a rather dated fear of "Y2K"; and a narrative that ends up reading a bit too much like a technophobic *Invasion of the Body Snatchers*. (1:59) *California, Four Star, Marina, Metreon, 1000 Van Ness, Sundance Kabuki*. (Chun)

Watermark Daring to touch the hem of — and then surpass — Godfrey Reggio's trippy-movie-slash-visual-essays (1982's *Koyaanisqatsi*, 2013's *Visitors*) and their sumptuous visual delights and global expansiveness, with none of the cheese or sensational aftertaste, *Watermark* reunites documentarian Jennifer Baichwal and photographer Edward Burtynsky, the latter the subject of her 2006 film, *Manufactured Landscapes*. Baichwal works directly with Burtynsky, as well as DP Nick de Pencier, as the artist assembles a book on the ways water has been shaped by humans. Using mostly natural sound and an unobtrusive score, she's able to beautifully translate the sensibility of Burtynsky's still images by following the photographer as he works, taking to the air and going to ground with succinct interviews that span the globe. We meet scientists studying ice cores drilled in Greenland, Chinese abalone farmers, leather workers in Bangladesh, and denizens on both sides of the US/Mexico border who reminisce about ways of life that have been lost to dams. Even as it continually, indirectly poses questions about humans' dependence on, desire to control, and uses for water, the movie always reminds us of the presence and majesty of oceans, rivers, and tributaries with indelible images — whether it's a time-lapse study of the largest arch dam in the world; the glorious mandalas of water drilling sites related to the Ogallala Aquifer; or a shockingly stylized scene of Chinese rice terraces that resembles some lost Oskar Kokoschka woodcut. While striking a relevant note in a drought-stricken

California, *Watermark* reaches a kind of elegant earthbound poetry and leaves one wondering what Baichwal and Burtynsky will grapple with next. (1:31) *Opera Plaza, Shattuck*. (Chun) **SFBG**

REP CLOCK

Schedules are for Wed/23-Tue/29 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ANSWER COALITION 2969 Mission, SF; www.answersf.org. \$5-10. **Gold Fever** (2013), Wed, 7.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-10. "Selected III," presented by Film London Artists' Moving Image Network (FLAMIN) and videoclub, Fri, 8. "Other Cinema:" "Contested San Francisco," Sat, 8:30. "Small Press Traffic:" Lisa Robertson and Jeff Derksen, Sun, 5.

BALBOA THEATRE 3630 Balboa, SF; cinemasf.com/balboa. \$10. "Popcorn Palace:" **Watership Down** (Rosen, 1978), Sat, 10am. Matinee for kids.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**Rancho Notorious** (Lang, 1952), Wed, 7, and **Johnny Guitar** (Ray, 1954), Wed, 8:45. San Francisco International Film Festival, Thu and Tue. See complete schedule and ticket info at festival.sffs.org.

•**Mauvais Sang** (Carax, 1986), Fri, 7, and **Wild at Heart** (Lynch, 1990), Fri, 9:10.

Frozen (Buck and Lee, 2013), Sat-Sun, 1. Presented sing-along style; advance tickets (\$10-16) at www.ticketweb.com.

•**Top Gun** (Scott, 1986), Sat, 7, and **Cocktail** (Donaldson, 1988), Sat, 5, 9:05. •**The Narrow Margin** (Fleischer, 1952), Sun, 5:30, 9:10, and **Emperor of the North** (Aldrich, 1973), Sun, 7.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10.75. times. **A Fragile Trust: Plagiarism, Power, and Jayson Blair at the New York Times** (Grant, 2013), Wed, 7. **Alan Partridge** (Lowney, 2013), call for dates and times. **The Wrecking Crew** (Tedesco, 2014), Sun, 7. This event, \$15.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies:" **The Rocky Horror Picture Show** (Sharman, 1975), Sat, midnight. With the Bawdy Caste performing live.

DELANCEY STREET THEATER 600 the Embarcadero, SF; www.filmfestsfbay.org. \$5-15. "Reel Recovery Film Festival," films about addiction, alcoholism, behavioral disorders, treatment, and recovery, Thu-Sun.

ELLEN DRISCOLL PLAYHOUSE 325 Highland, Piedmont; www.diversityfilmseries.org. Free.

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DOCUMENTARY *CRIME AFTER CRIME*, ABOUT THE FIGHT TO FREE AN INCARCERATED VICTIM OF DOMESTIC VIOLENCE, SCREENS WED/23 AT ELLEN DRISCOLL PLAYHOUSE.

Inequality for All (Kornbluth, 2013), Wed, 6:30.

JOE GOODE ANNEX 401 Alabama, SF; www.joegoode.org. \$7-10. "Film Night at the Annex," rare archival performance footage and interview footage from the past 27 years of Joe Goode Performance Group, Fri, 8.

MECHANICS' INSTITUTE 57 Post, SF; milibrary.org/events. \$10. "CinemaLit Film Series: Remembering Philip Seymour Hoffman:" *Doubt* (Shanley, 2008), Fri, 6.

MISSION CULTURAL CENTER FOR LATINO ARTS 2868 Mission, SF; www.missionculturalcenter.org. \$10. "Venezuelan Cinema," three short films, Sat, 2, 4:30.

OSHER MARIN JCC 200 N. San Pedro, San Rafael; www.marinjcc.org. Free (registration required to RSVP@c4dp.org or call 415-457-2464). *Crime After Crime* (Potash, 2011), Tue, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema:" *My Own Private Idaho* (Van Sant, 1991), Wed, 3:10. "Diamonds of the Night: Jan Nemec:" *Ferrari Dino Girl* (2009), Wed, 7. San Francisco International Film Festival, April 25-May 8. See complete schedule and ticket info at festival.sffs.org.

PARAMOUNT THEATRE 2025 Broadway, Oakl;

www.ticketmaster.com. \$5. *Mildred Pierce* (Curtiz, 1945), Fri, 8.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. "Arab Shorts #3," Wed, 7. *Faust* (Sokurov, 2011), Wed-Thu, 6:30, 9:15. "Future Filmmakers: Pictures of Bayview," Sat, 2. *Rubén Salazar: Man in the Middle* (Rodriguez, 2014), Sat, 5 and 7. Benefit for El Tecolote newspaper.

TANNERY 708 Gilman, Berk; berkeleyundergroundfilms.blogspot.com. Donations accepted. "Berkeley Underground Film Society:" "Cartoon Carnival #4: Food Frolics," Sat, 7:30; *The Hunters* (Gardner and Marshall, 1962), Sun, 7:30.

VICTORIA 1961 16th St, SF; www.bicyclefilm-festival.com. "Bicycle Film Festival 2014: San Francisco," international films about bikes, Fri-Sat.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "Night of the Vortex Room": •*Night of Bloody Horror* (Houck Jr., 1969), Thu, 9, and *Night of the Bloody Apes* (Cardona, 1968), Thu, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Human Rights Watch Film Festival 2014:" *Camp 14 — Total Control Zone* (Wiese, 2012), Thu, 7:30; *An Unreal Dream: The Michael Morton Story* (Reinert, 2013), Sun, 2. **SFBG**

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ARIES

March 21-April 19

If you slack off this week you'll find that things get overwhelming pretty quickly. This can be a time of meaningful beginnings as long as you stay true to your vision for the future you want to create. Stay on course even if the road is bumpy or longer than you think it should be.

TAURUS

April 20-May 20

How can you hear your gut instincts with all that chatter in your noggin, Taurus? You're not doing yourself any favors by arriving at your destination early but frazzled. If you want things to be different you need to be different. Prioritize the cultivation of calm so that your intuition is easier to align with.

GEMINI

May 21-June 21

You are getting ready to birth a whole new part of yourself, Twin Star, and it's a lot all at once. Manage your fears by obsessing on what you're grateful for instead of what you're scared of. You may need to slow down your pace so that your practical twin can catch up with the one who's ready for action.

CANCER

June 22-July 22

If you could have whatever you want, what would it be? You need a plan, so instead of wringing your hands you can mobilize. You are capable of carving out your desires but it will require you to step up to some of your biggest fears and confront them. Invent a way out so that if you need it, you've got it.

LEO

July 23-Aug. 22

Ambition is a good thing but being too willful may kick up more resistance than you intend it to this week. If people feel pushed around by you, no matter how innocent your intentions, you'll find them putting up a fight or digging in their heels. Work with others and not against them, Leo.

VIRGO

Aug. 23-Sept. 22

You're not supposed to know the answers. The universe wants you to act for the love of acting, or at least because you believe in what you're doing. Have clear intentions but don't be so attached to them that you are closed to the wide world of possibility outside of your head. Don't fear the unknown, Virgo.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her website at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22

You can't control anything, but that's old news, Libra. While your head may be swimming with 'what ifs' you need to keep your actions trained on what you've already chosen. Follow through on your commitments, even the ones you've made to yourself, and the rest will reveal itself in it's own sweet time.

SCORPIO

Oct. 23-Nov. 21

Acting 'nice' can get you into a world of trouble, so use integrity with your actions this week. Make sure you're not enabling people or situations by acting all nicey-nice when the truth is much less pleasant than all that. True kindness doesn't need to feel good but it nurtures the giver and the recipient.

SAGITTARIUS

Nov. 22-Dec. 21

You have some serious decisions to make. If you run around like a chicken with its head cut off you're likely to achieve nothing good this week. Make a plan, Sag. In order to choose things you need to turn away from others. Clarify what's most important to you and act as single-minded as you can.

CAPRICORN

Dec. 22-Jan. 19

Don't confuse your feelings with your situation — or you'll self-sabotage out of some sort of anxious knee jerk reaction to your fears. Keep your thoughts trained on your hopes and your heart open to having its wishes fulfilled. Be grateful for what you've got on your path to what you want.

AQUARIUS

Jan. 20-Feb. 18

You need to decide how much of other people's drama you're going to take on, Water Bearer. There's hecka fuss in your sphere and you'd be wise to call your boundaries. Don't wait for other people to behave as you'd prefer them to; be the change you wish to see in your life and the rest will follow.

PISCES

Feb. 19-March 20

Look at your life, Pisces, and take stock of all you have. Be grateful for the goodness you're surrounded by, whether your cup is overflowing or there's only a few drops for you to soak in. This week you can build on your successes but it requires that you first own them with pride and joy.

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LEGAL NOTICES

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550241. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Lura Elizabeth Ethridge for change of name. TO ALL INTERESTED PERSONS: Petitioner Lura Elizabeth Ethridge filed a petition with this court for a decree changing names as follows: Present Name: Lura Elizabeth Ethridge. Proposed Name: Lura Darling. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 6/12/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 4/07/2014.

Apr. 23, 30, May 7, 14, 2014 ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550224. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF JORY DAVID BELL for change of name. TO ALL INTERESTED PERSONS: Petitioner JORY DAVID BELL filed a petition with this court for a decree changing names as follows:

Present Name: JORY DAVID BELL. Proposed Name: JORY BELL. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 6/05/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on 3/28/2014. Apr. 9, 16, 23, 30, 2014 ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-14-550153. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Carmen King for change of name. TO ALL INTERESTED PERSONS: Petitioner Carmen King filed a petition with this court for a decree changing names as follows: Present Name: Carmen Giessel King. Proposed Name: Carmen Louise Wehmeier. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 05/06/2014. Time: 9:00 AM, Room 514. Signed by Harry M. Dorfman, Presiding Judge of Superior Court on February 25, 2014. Mar. 12, 19, 26, Apr. 2, 2014

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